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Malini
मालिनी

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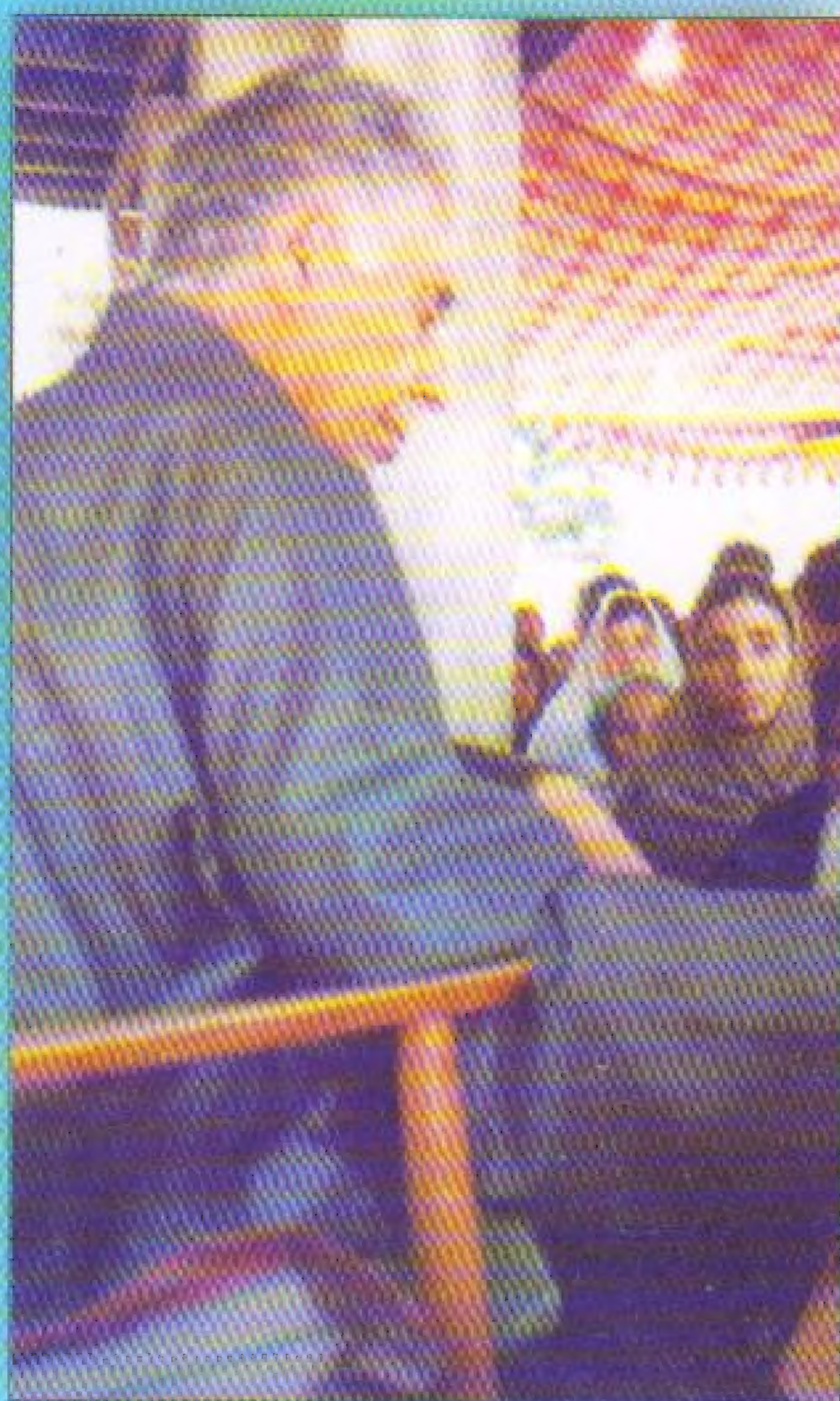
April - June 2008

Janma Jayanti

Ishwarswaroop Swami Lakshmanjoo
May2, 2008







Swami Lakshmanjoo's birthday has always been a very special festive day for the Ishwar Ashram. On this day Swamiji would sit in Samadhi Shiva-like for hours early in the morning. It would be pure bliss for his devotees to see him emerge from the trance and open his eyes. A wave of devotional fervour would sweep over them as they vied with each other to shower flower petals on him and place floral garlands around his neck amidst chanting of sacred hymns. A formal puja would then be performed by the family priest and Swamiji himself would apply tilak to and distribute Prasad among all those who were present. Later a special meal would be served to everyone. The festive atmosphere was further enlivened by programmes of devotional music in the evening.

Bliss was it in that dawn to be alive!









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CONTENTS

FROM THE EDITOR

Even as many scholars and academicians in the West are dedicating their entire lives to the study of the philosophical thought of Abhinavagupta, trying to fathom its great depths and explore its vast dimensions, the interest in him in his own country seems to have rather waned in the recent years. After a few brilliant initial studies on him brought out by some pioneering scholars of Kashmir Shaivism, we do not find much evidence of anyone among academics of the present generation in the country working towards a really in-depth assessment of the "enigmatically multi-dimensional personality" of this greatest spiritual and intellectual genius of medieval India. Thus laments one of the most eminent scholars of non-dual Shaivism, Dr. Navjivan Rastogi, whose insights into the philosophy and its traditions have been most original and enlightening. In an article written about a decade back, Dr. Rastogi, while warning that complacence in this field could prove disastrous, has himself made a brilliant appraisal of various aspects of Abhinavan thought. We feel greatly privileged in reproducing this extraordinarily remarkable and invaluable study of Abhinava by the renowned scholar, almost fully, for the readers of Malini in view of its great contemporary relevance. The author's words, "it is our sacred duty not to allow Abhinava to die in the land of his birth", should inspire all those who are conscious of the potential of Kashmir Shaivism to usher in a new spiritual order in the world which is all inclusive and life-affirmative, breaking all artificial barriers that separate not only man and man but also man and nature.

In modern times it was Ishwarswaroop Swami Lakshmanjoo who made Abhinavagupta's vision of the essential oneness of Man, Nature and God accessible to the contemporary man in a manner that even the most abstruse metaphysical ideas appeared clear and understandable. That is the reason why he came to be regarded by many as modern Abhinavagupta. There are in fact many similarities between Swamiji and Abhinava, the most important one being that he too like the former was master of Shaiva exegesis and praxis. There is hardly any fundamental non-dual Shaiva text which Swamiji did not elucidate in his own inimitable way for the benefit of spiritual seekers both of the lay and adept variety. We are proud that at Malini we have been serializing his commentaries in English as well as Hindi on some of these texts. From the next issue we are going to serialize, side by side his Hindi commentary, Swamiji's English commentary on Utpaladeva's *Shivastotravali*, recorded, compiled and edited so painstakingly by John Hughes. We are grateful to him for permitting us to make use of this invaluable material for the benefit of our readers. As Swamiji himself said once, he had entered the heart of Utpaldeva!

Jai Gurudev!

संपादक की ओर से

एक ऐसे समय जब पश्चिम के विद्वान और मनीषी महान शैव चिंतक अभिनवगुप्त के विचार-दर्शन के अध्ययन के लिए अपना पूरा जीवन समर्पित कर रहे हैं,और उसकी अथाह गहराइयों के अवगाहन और विस्मयजनक आयामों के अन्वेषण के प्रयत्नों में रत हैं, उनके अपने देश में उनमें अभिरुचि कुछ कम हुई प्रतीत होती है। कुछ अग्रणी विद्वानों ने आरंभ में इस विषय में अपने गहरे अनुशीलन द्वारा मार्ग प्रशस्त तो किया, पर इसके बाद देश के विद्वानों की भारत के इस प्रज्ञापुरुष के बहुआयामी और विलक्षण व्यक्तित्व के नये-नये संदर्भों में आकलन की ओर प्रवृत हुई हो, पिछले अनेक वर्षों से इसका कोई साक्ष्य सामने नहीं आया। अद्वय शैवदर्शन की मूलभूत अवधारणाओं की अपनी मौलिक और अंतदृष्टिपूर्ण व्याख्या के लिए विख्यात सुप्रतिष्ठित विद्वान डॉ. नवजीवन रस्तोगी ने इस विषय पर दुख प्रकट किया है और इस बारे में सतर्क किया है कि इस क्षेत्र में उपेक्षा के परिणाम अनर्थकारी हो सकते हैं। कोई एक दशक पूर्व लिखे अपने एक आलेख में उन्होंने अभिनवगुप्त के व्यक्तित्व और चिंतन-दृष्टि के विविध पक्षों का जो पुनर्मूल्यांकन किया है, वह असाधारण रूप से उल्लेखनीय है। इस प्रबोधात्मक आलेख को हम उसकी समकालीन सार्थकता के कारण मालिनी के पाठकों के लिए फिर से प्रकाशित करके गौरव का अनुभव कर रहे हैं। लेखक के ये शब्द कि ''अभिनव की अपनी ही भूमि पर कहीं मृत्यु न हो जाए'' उन सब लोगों के लिए चौकानेवाले हैं जिन्हें इस बात की चेतना है कि कश्मीरी शैव दर्शन एक ऐसी नई अध्यात्मक विश्व-व्यवस्था स्थापित करने की संभावनाएं लिए है जिसमें मनुष्य और मनुष्य ही नहीं मनुष्य और प्रकृति के बीच भी सारे कृत्रिम अवरोध ढह सकते हैं।

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जय गुरुदेव !

संपादक की ओर से

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जय गुरुदेव !

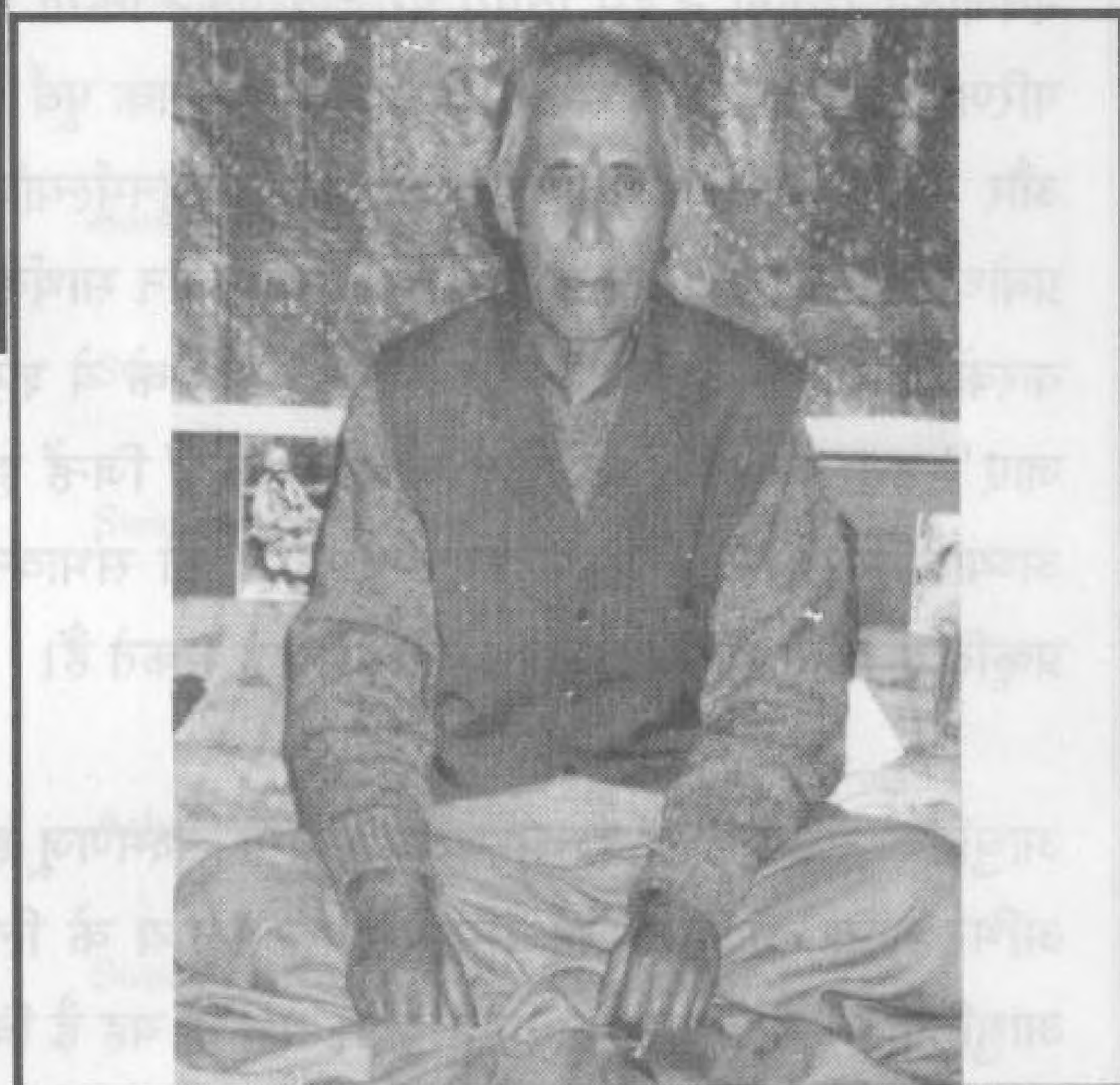
Śiva Sūtras

with commentary by
ISHWARSWAROOP
SWAMI LAKSHMANJOO

Revealed to the Sage Vasugupta, the Shiva Sūtras form a seminal text of Kashmir Shaivism. Swamiji's English rendering of the Sūtras unfolds their inner secrets and mysteries, helping us to fathom the oceanic depths of their meaning, aphorism by aphorism.

Third Awakening

Sūtras 3.09 - 3.18



3.09

nartaka ātmā//

The dancer in this field of universal dance is his self of universal consciousness.

What is this universal dance? It is everything that you experience in your life. It may be coming. It may be going. It may be birth, death, joy, sadness, depression, happiness, enjoyment. All of this forms part of the universal dance, and this dance is a drama. In this field of drama, the actor[1] is your own nature, your own self of universal consciousness. This self of universal consciousness is the one who is aware, he is the actor in this universal drama. Those who are not aware are not actors; they are playrs in this drama. They experience sadness, they experience enjoyment, they become joyful, they become depressed. But those who are

[1] In the text, to illustrate the creation of this universe and the concealed nature of creator, the metaphor of dancing is used not acting. But the Sanskrit word *nartaka* also means "actor." In English, the metaphor of dancing does not carry the same weight and connotation as the metaphor of acting. Therefore, to add clarity to the present discussion, I have changed the references of dancing to acting.

aware, they are always elevated; they are the real players in this drama.

So it is your own self of universal consciousness which is, in fact, the actor. Why? Because he acts. The actor is he who conceals his real nature. When you conceal the real nature of your being and, to the public, reveal another form of your being that is the behavior of acting. Because when any person. say, a person named Denise, is the real actor and, as an actor, she appears as Lord Kṛiṣṇa, as Lord Śiva, as a woman, as a child, as a silly fellow, then the real and actual state of her being is concealed. So for others, the actual state of her being is concealed and a superficial formation is revealed. But for her, the actual state of her being is not concealed. She knows she is Denise. At the time of becoming Lord Kṛiṣṇa or Śiva or Jesus Christ, she is aware of her being Denise. In herself, she knows she is really Denise.

So, Lord Śiva is the real actor. And although his nature of universal consciousness is concealed to the public, in fact, he knows that he is that reality. Actually, being filled with that awareness of universal God-consciousness, he sometimes appears in the waking state, sometimes in the dreaming state, sometimes in the dreamless state, etc. This, however, is actually his play. It is not his real action. His real action is his being in his own universal God-consciousness in each and every moment of revealing his differentiated forms. At the time of revealing his differentiated formation in the waking state, he diverts his universal consciousness in the state of wakefulness. And also in that state, he finds he is playing. Actually, this is play, he is not becoming that state. For although he has become the waking state, he has not actually become the waking state and he has not become the dreaming state or the state of deep sleep. In fact, he is already there in that universal God-consciousness.

In the hymns composed by *Devī* contained in the seventh chapter of the Tantras known as the *Naiśvāsa Devi Malleśvaranartakākhye* it is said:

In one way, O Lord Śiva, you are actually residing in your own nature, and yet you have put on different coverings. Covering that universal God-consciousness in one way, it appears as wakefulness and covering it another way, it appears as the dreaming state or the state of deep sleep.

It is because of these coverings that this universal God-consciousness is not found. *Bhaṭṭanārāyaṇa* has also said in his *Śāstra,* the *Stavacintācintāmaṇi:*

O Lord Śiva you have present in your own self the germ of universal existence from which this universe has expanded. It is from this seed that you create the drama of the three worlds, the drama of waking state, the drama of the dreaming state and

the drama of the state of deep sleep. O Lord, you create these three types of drama from the sprouting of that seed which is already residing in your real nature. This is only the course of your action of awareness. Who else can act in this way to create this drama and then withdraw it again? (*Stavacintāmaṇi 59*).

The *Pratyabhijñā Śāstra,* which expounds *pratyabhijñā*, the way of recognition, the secret of all tantras, also says the same thing,

O Lord, in this world which is absolutely unaware of what is existing, only you are aware. You are the creator of the drama of this universe. You are unique and the one who is actually awake in this dreaming state. (*Pratyabhijñā Kārikā*)

He has established the covering of the waking state, the covering of the dreaming state, and the covering of the dreamless state because he has to maintain the drama of the universe. It is for this reason that he takes good care of this covering. Otherwise, this covering has no meaning. Meaning only exists in universal God-consciousness.

So, this entire universe is actually the result of a colossal universal drama which is taking place. And who is the hero in this drama? Here the part of the hero is played by the internal soul[2], who is also the universal soul in disguise.

In his theatrical costume, he steps into the play, which is this drama of the universe. Now, in the next sūtra his method of acting is explained.

3.10

Raṅgo'antarātmā//

The player is the internal soul.

In this universal drama this actor plays many different roles in various ways. For example he may play the part of Rāma or of Sītā, or he may play the part of Pārvatī, or so many other characters. This acting, called *abhinaya* in Sanskrit, is thought to be of three kinds: *sattvika, rājas,* and *tāmas.*[3] When the actor is portraying or acting the part of Rāma, the audience must feel that this actor is actually Rāma, not just a person pretending to be Rāma. They must totally disregard the fact that he is an actor. If the audience is convinced that this actor is actually Rāma, this is known as *sattvika abhinaya.* This is how great actors in this universal drama act, playing various parts in

[2] There are three kinds of souls: (1) the internal soul composed of *puryaṣṭaka* (mind, intellect and ego along with the five *tanmātrās*), (2) the external soul, the soul that resides in the body, and (3) the universal soul The universal soul is not the player in this universal drama. The external soul is also not the player. It is the internal soul that is the player. It is the internal soul that resides in dreaming state, the state of deep sleep, and in the void state. It is this soul that remains after death.

[3] *Sāttvika abhinaya* is the dramatic portrayal attached to *sāttva guṇa*, *rājas abhinaya* is the dramatic portrayal attached to *rājas guṇa*; and *tāmas abhinaya* is the portrayal attached to *tāmas guṇa.*

this world. *Rājas abhinaya* is that quality of acting where the audience feels that there is something of Rāma in the actor and yet they still feel that this actor is not actually Rāma. In *tāmas* abhinaya the audience feels that the actor playing the part of Rāma is only an actor and nothing more.

Here in this universal drama, the actor is the internal soul. He is acting in this universe just to reveal that this universe is actually universal drama. In the drama, this internal soul is the stage where he plays the parts of many various characters. And although this internal soul plays the parts of these many different characters, yet from the universal point of view the internal soul is only one.

And so, because this internal self has shrunk from the expansion of universality, it is this self in which the soul is residing in the dreaming state, in the state of deep sleep and in the void state. You should realize, however, that this internal self is not the external soul. It is the external soul which resides in the body in the waking state.

There, in that field of drama the internal self steps in and begins his dance, revealing this drama of the world by infusing the movement (*spanda*) of his organs. Sometimes he is sad, sometimes he is weeping, sometimes he is laughing and all of this is his play. In actual fact, he is neither laughing nor dreaming nor sad nor joyous. He is one, just as he bas always been.

This is already explained in *Svacchanda Tantra:*

By entering into the subtle body found in the dreaming state (puryastaka), he ourneys in each every womb in this universe. He is know as the interior self (*antarātmā*), (*Svacchanda Tantra* 11-85.

Who are the spectators of this drama of that one who acts on the stage of the interior self?

3.11

Prekṣakāṇīndriyāṇi//

His own organs are spectators.

Thus, for a yogi, the observers of this drama are his own organs. It is a yogi who discovers that this world, as universal movement is actually a universal drama taking place. Here the actor in this drama is only one, the interior self (*antarātmā),* taking the part of so many beings, including even rocks.

This is experienced only by yogis, not by worldly people. Worldly people are overwhelmed by sadness, by pleasure, by pain etc. Yogis are not overwhelmed in this way because they are absolutely aware of what they are doing in this world. The yogi knows that he is playing, and that this universe is just a drama, a play, filled with life, with death, with sorrow, with sadness. with joy, with happiness; filled

with rising and with falling. He knows whatever happens in this world, it is just play.

Thus the cognitive organs of a yogī perceive the real nature of universal being in an internal, not external, way. And when that reality of the self is revealed by these organs, then inherent difference (*vibhāgam*) is totally destroyed and vanishes. His organs become filled with universal joy and absolute independence (*svātantrya*).

This already been said in *Vedānta:*

> **There are very few heroes who experience the reality of their own nature in an internal way. These heroes are always established in their internal being. There the external way has vanished.** (Kaṭha Upaniṣad. 2.4, 2.1)

And for such a yogī:

3.12
Dhīvaśātsattvasiddhiḥ//

By means of a supreme intellect filled with the awareness of the self, this yogī experiences that he is actually acting.

In this verse, the word *sattva* means *sāttvika abhinaya* (true acting.) It is the essence of acting. Through the attainment of the reality of his supreme intellect, this yogī achieves the state of *sāttvika abhinaya,* where he feels and experiences that he is actually this world. This differs from yogīs who are acting in this world in the state of *rājas abhinaya.* In *rājas abhinaya*, yogīs feel they are acting in this universal drama on the sidelines. And there are some other yogis in this world possessing *tāmas abhinayaḥ.* In this state, they feel they are only acting in this universal drama through imagination. Yogīs possessing *tāmas abhinaya* don't feel they are actually acting, But this yogī possessing *sāttvika abhinaya* is certain that he is truly acting as each and every person in this world. This state of *sāttvika abhinaya* occurs for only that yogī who possesses that supreme intellect filled with the awareness of self. This is the intellect that is absolutely pure and skillful in perceiving its real nature. By directing that kind of supreme pure intellect the reality of self takes place in an internal manner.

In the external world of drama, true acting (*sāttvika abhinaya)* also exists but it is not performed by ordinary actors. This kind of acting is only performed by great heroes who possess the reality of intellect. This true acting is the imitation of the fourfold conditions, which are *āṅgika, vācik, āhārya,* and *sāttvika.*

The first condition is *āṅgika. Āṅgika* is appearance conveyed by bodily actions. The hero who is playing this part must affect the bodily actions of the person being portrayed in such a way that the spectator will feel this is actually the body of the person being portrayed and not the body of the actor. The audience

must be thrilled in perceiving that. These bodily actions are called *āṅgika abhinaya.*

The second condition is *vācika*. In *vācika*, the appearance is conveyed by words. Here the audience must feel that the words they are hearing are spoken by the person being portrayed and not by an actor.

Āhārya is the third condition. In *āhārya*, the appearance is conveyed by dress and ornaments. These dramatic costumes must be worn in such a way that the audience thinks these costumes are the actual dress of the person being portrayed and not the costumes of an actor. The kind of acting which causes the audience to feel the costumes being worn are not really costumes is called *āhārya abhinayaḥ*.

The fourth condition is *sāttvika*.. In *sāttvika* internal feelings expressed as the external manifestations smiling and weeping are convincingly conveyed. For instance, if his acting is *sāttvika*, then if he is sad, he will make all of the spectators sad; if he is weeping, you will weep with him. If he is portraying sadness, then you will feel he is actually sad and filled with misery and you will become miserable and sad. This is the ways *āttvika abhinaya* is rendered by players in the external drama.

So, when this real nature is held by such a yogi, then,

3.13

siddhaḥ savatantrabhāvaḥ//

The state of absolute independence is already achieved.

In the verse, the word *siddhaḥ* means *sampannaḥ* (achieved). The word *svatantrabhāvaḥ* means the state of absolute independence. That absolute independence lies in all knowledge, and action and all will. By this absolute independence this yogī makes the whole universe dependent on him. This world is lying under the control of such a yogi. Whatever he wills in this universe will take place.

This was said by the great yogī Śrī Nāthapāda:

> You must own that energy of absolute independence which is really the energy of *Bhairava.*

In *Svacchanda Tantra*, it is also said:

> **All elementary worlds, all individuals, all words and all sentences are absolutely dependent on and under the control of such a yogi, who is always intent on determining the reality of Śiva. Whatever he does and whatever he wills will do and undo.** (*Svacchanda Tantra* 7.245).

For such a yogī:

3.14

yathā tatra tathānyatra//

This [absolute independence] is the same in the external world as it was in samādhi.

For this yogi, there is no difference between the independence experienced in *samādhi* and the independence experienced in the external state (*vyutthāna*). He may reside in *samāldhi* or he may be given to the activity of the world; his reality of independence is the same.

Wherever this yogi has experienced the reality of self in *samāhi* that awareness is experienced by him in each and every aspect of external life. There is no differene for him in these two. Whether he remains in *samādhi* or outside *samādhi* in the external world, he is the same and his experience, his realization of the truth, also remains the same.

This is said in the *Svachandra Tantra:*

> **He is always independent. He is independent here, he is independent there, he is independent everywhere.** *(Svacchanda Tantra 7.260)*

And in *Spanda*, it is also said:

> **That reality of the self where unartificial[4] universal independence will shine, should be sought. with great reverence.** *(Spanda Kārikā 1.7)*

Although he has utterly achieved the reality of independence, which is absolute freedom, he still must remain active for the whole of his life. This is a great task for such a yogī because, for the remainder of his life, he has to remain absolutely active to realize the truth of reality again and again, again and again, so that in the end, he becomes one with Śiva.

So he says:

3.15

Bījāvadhānam//

Maintain breakless awareness on that supreme energy which is the seed of the universe.

So *bīja*, Sanskrit for "seed" or "germ," is understood and realized in *samādhi* as the cause of this whole universe. That *bīja* is the supreme energy of Śiva, *svātantrya śakti.*

The Sanskrit word *avadhāna* means to be attentive, to put your mind and your intellect on a point that is to be meditated on, again and again, in continuity, without pause. Here, in

[4] Unartificial *(akṛitṛm)* means that it is not imaginary. Some yogīs possess imaginary independence, which is artificial. These yogīs permeate their thinking with thoughts such as "I am independent" or "I am Śiva." To possess unartificial independence, they must actually be independent, they must be Śiva, not just imagine they are.

this sūtra, you are told to maintain breakless awareness on that supreme *svātantrya śakti*. This is to be done in continuity after you realize it, not before. Why? Because before you have realized it, you won't have the strength of awareness to do it in continuity. At the time you realize it, that strength of meditating on it in continuation comes spontaneously.

Suppose you are given to the state of *samādhi* but you have not yet realized your real nature. Until then, you want to relax, to take life easy, to rest and be at ease. But after you realize the reality of the self, you will naturally become active and you will remain active. You will never remain inactive. After realization, the cause of your being always active comes from above and you will remain fully active for the remainder of your life.

It is said in *Mṛityujit (Netra Tantra)*:

> **That germ, which is the cause of the entire organic world, the cause of all energies, the cause of all breath, both incoming and outgoing, is that supreme energy of Lord Śiva, the universal cause.** (Netra Tantra 7.40)

This yogī has to put his mind and intellect on that point again and again, without any pause, in continuity.

Then, when such a yogī acts in this way:

3.16

āsanasthaḥ sukhaṁ hrade nimajjati//

Seated in that real posture, he effortlessly dives in the ocean of nectar.

Actually, the postures (*āsanas*) explained in the *yogadarśana* are not really *āsanas* at all. *Śivayoga* is the only posture that must be understood when you are seeking to understand the real posture for such a yogī. This real posture is the supreme energy of awareness. You are seated in that posture when you hold and possess the supreme energy of awareness. Then in each and every act of your life you are aware, you are seated in that posture when you each and every act of your life you aware, you are seated in that posture. This is the real *āsana*. The physical postures called *āsanas* are not actually *āasanas*. These so-called *āsanas* are only imitations of the real *āsana*. They are only imagination. The real *āsana* actually exists when you are truly residing in the state of absolute awareness, the awareness of self.

The yogī who, leaving aside the effort of *āsana* (yogic exercises), *prāṇāyāma* (breathing exercises), *dhyāna* (contemplation), and *dhāraṇā* (meditation), simply remains in that posture with nothing left to do, aware of what he actually is. This is why the author has used the word *sukham* in the sūtra because "effortlessly" means that without exerting any effort in respect to breathing or yogic exercise,

contemplation or meditation, he remains seated in that posture. So in an internal not external, way he perceives the reality of his embodiment of awareness[5] and without any effort finally immerses himself in the ocean from which the universe rises and expands. He dives and enters for good in that ocean, which is filled with real nectar.

What does diving mean? In diving into the ocean of nectar, he lets the impressions of the body *(deha)*, of the breath *(prāṇa)*, of the eight constituents *(puryaṣṭaka)* and of the void *(sūnya)* sink into that ocean and he becomes one with that nectar. This is the real way of diving.

In *Mṛiyujita Tantra (Neṭra Tantra)*, it is said:

> **You do not have to concentrate above on** *sahasrārdha cakra* **or below on** *mūlādhāra cakra*. **You have not to concentrate on the tip of the nose, on the backside, or on the nostrils – breathing and exercising** *prāṇa* **and** *apāna*.
>
> Nor do you have to concentrate on someplace in your body or concentrate in a universal way. You do not have to put your concentration on ether nor do you have to concentrate downward.
>
> **You do not have to close your eyes. You do not have to open your eyes and keep your eyes wide open. You do not have to take any support in meditation, nor do you have to have absence of support.**
>
> **You do not have to concentrate on your organic field, or on the universal elements, or on sensations of the five senses – sound (*śabda*), touch (*sparśa*), sight (*rūpa*), taste (*rasa*) and smell (*gandha*). You have to put all of these aside and enter into that universal being of awareness. This is what Śaivaite yogīs do successfully.**
>
> **Actually, this state of the Śaivaite yogī is the real state of Śiva. This state is not revealed to others; it is revealed only to the revealers. (*Netra Tantra* 8.41-45)**

This state, which is the real nature of Śiva, is not revealed; this state is the revealer. This state is subjective, not objective. So the aspirant must be active in an interior way, not in an external way. He must be active in being aware of himself. That is real activity. Real activity is not moving about here and there. The revealed is not the point to be sought; it is the revealer that is to be striven for. And this state of the revealer is not separate from subjective consciousness. It is only subjective consciousness.

[5] You must not be aware of your dress, your beauty or charm, or your body. You must be aware of your nature, what you really are. That is. in the real sense, awareness.

When, by adopting the means of *āṇavopāya*,, this yogī's breathing movements end, then, because he gains entry into *suṣumnā*, the central path, he conquers the world of illusion and attains the power of *sāktopāya.* And when that yogi acquires the supreme nectar of the *sāmbhava* state, then...

3.17

savmātrānirāṇamāpādayati //

Experiencing that this objective world is the product of his subjective consciousness, he can create anything he desires.

In this sūtra, the word *svamātra* means "the product of one's own consciousness." When one's own consciousness congeals in the shape of time and space, that is the measure for the creativity of consciousness. So he can create this universe according to his choice. He can create whatever he thinks, whatever he desires. He does it because he creates it.

This is said in *Svacchanda Tantra*:

By taking the deception of grossness, he becomes gross in this universe and by taking the deception of subtleness, he becomes subtle. Therefore, existing in both, he alone is the player in the gross and subtle worlds. (*Svacchanda Tantra* 4.295)

In *Pratyabhijñā Kārikā* it is also said:

Because of his independent freedom of consciousness, he creates this universe directly from his own nature. So his reality of being becomes this universe, which is not separate from his being. This objective world is not created by the inherent power of this objectivity; it is created by subjective consciousness. *Pratyabhijñā Kārikā*, 1.5, 1.15)

It is because of subjective consciousness that this objective world is created. So subjective consciousness is the player and the creator of everything that is created in the objective or subjective field.

In Tantra, it is also said:

O dear Pārvatī, the one who, by the grace of the master, realizes what reality lies in water and its solidified formation snow, nothing remains undone in this world. This is his last birth. Liberated while living (*jīvanmukta*), he won't again enter into the wheel of repeated births and deaths.

There is a difference between water and snow. It is the formation of these two that is different – snow is snow and water is water. The substance of these two, however, is one. For the one who realizes this, nothing remains undone in this world.

The *Spanda Kārikā* expresses this same point of view in this verse:

For the one who observes that there is no difference between the universe and its creator, the creator having become the universe and the universe having become the creator, this universe is not defective, but a playful amusement. Realizing this, he is always attached to his own reality of self-consciousness. There is no doubt he is liberated in this very life *(jīvanmukta). (Spanda Kārikā* 2.5)

This yogī has created, by his own *svātantrya śakti,* a gross elementary body and a subtle body of emotions.[6] For him, there is no longer any bondage of birth and death. This is explained in the next sūtra.

3.18

vidyā vināśe janmavināśaḥ //

When his knowledge of the Self is permanently established, then birth (and death) are gone forever.

When knowledge of being is established in continuation, and is therefore permanent, then the reality of repeated births and deaths no longer exists. In this sūtra, the word *janma* includes both *janma* (birth) and *maraṇa* (death). So, he is never born and he does not die.

When this pure knowledge of consciousness is established in continuity, then birth *(janma)* is gone forever. For him, there is no more birth and there is also no more death. What is the cause of birth *(janma)?* Action attached with ignorance is the cause of birth. That action creates the organs, the body and all its limbs. Therefore, when that action which is the cause ends, then the effect, being created and being born, also ceases to exist.

About this, the *Śrī Kanṭhī* Śāstra says:

For the one who has abandoned the world along with its diversity, including the perception of right and wrong and who realizes that the blades of grass, leaves, rocks, both animate and inanimate from Śiva to the element earth (*pṛthvī*) all existent objects and non-existent objects[7] are one with Lord Śiva. He is never born again in this world.

In *Svacchanda Tantra,* it is also said:

When, through the successive teachings of the masters, one is established in one's own consciousness, which is supreme and pure, then one becomes liberated *(mukta)* and never again comes into this universe. *(Svacchanda Tantra)*

About this, the *Netra Tantra* says:

If, by adopting the divine path of yoga which is beyond the threefold states of being, that supreme eternal stable state of being is experienced, then he does not again come into this world. *(Netra Tantra 8.26-27)*

[6] He has created *bhūta śarīra,* the elementary body and *bhāta śarīra,* the subtle body. The subtle body exists in the dreaming and the dreamless states. The elementary body exists in the waking state.

[7] Existent objects are what we feel. Nonexistent objects are what we imagine.



CONVERSATIONS WITH SWAMI LAKSHMANJOO

■ Alice Christensen

TEN

Seven States of Yogi

Alice Christenten came all the way from Florida, USA, to Ishwar Ashram at Ishber, Srinagar to learn about Kashmir Shaivism at Ishwarswaroop Swami Lakshmanjoo's feet. The conversations that she had with the great Shaiva master provide many illuminating insights into his life as well as various aspects of Kashmir Shaiva philosophy and its praxis. We are grateful to Ms. Christensen for giving us the permission to use this material for the benefit of our readers.

LAKSHMANJOO : In Vedanta, there are seven yogic states, same way Kashmir Shaivism has explained seven states of a Yogi And those are respectively :

Sakala pramatribhava Pralayakala pramatribhava
Vijnanakala pramatribhava Mantra pramatribhava
Mantreshwara pramatribhava Shiva pramatribhava

First, I'll touch on what *sakala pramatribhava* means. Sakala *pramatribhava* is that state. when a Yogi mediates on Yogic point explained to him by his master. He goes on meditating on that point. But at the same time, he does not ignore consciousness of worldly activities. Although he meditates, still he is aware of the outward world also. This state of a Yogi is called *sakala pramatribhava*. It means he has not entered in his God-consciousness. He is only meditating and is aware of worldly activities also. It means that he hears sounds of people, and activities of people. But although his eyes are shut and he is doing his own meditation, still he is not away from the experience of outward activities. This is *sakala pramatribhava* state. This is the first state the Yogi experiences.

The next state is *pralayakala pramatribhava. Pralayalkala*

pramatribhava is that state when a Yogi, while meditating, sinks in his meditation and is absolutely unaware of what is going on outside. He is focused in his own meditation, but at the same time his meditation falls, that is to say, he enters his subconscious state where he does not experience even what he is meditating upon. It is called *laya*. *Laya* means when he is not aware of his meditation also. His meditation also sinks at the same time. He is not aware of outward activities either. It is not exact sound sleep, but it is just like sound sleep. *Pralayakala pramatribhava* is that state of the Yogi where he is absolutely unconscious of what he is doing, what he is meditating upon. But at the same time, he is absolutely away from outward, worldly activities.

But this *pralayakala pramatribhava* is classified in our Kashmir Shaivism in two sections. First is *savedya pralayakala pramatribhava*. Next is *apavedya pralayakala pramatribhava*. *Savedya pralayakala pramatribhava* is that state of a Yogi where, while meditating upon his Yogic point described by his master, he sinks in that Yogic point and is absolutely unaware of that meditating point, where he is meditating upon. He loses his awareness. And at same time, he loses his awareness of worldly activities also. But there is one exception in this state – in this *savedya pralayakala pramatribhava*. *Savedya pralayakala. pramatribhava* is that state where he experiences that unconscious state, and then he comes out from that state. As when you come out from sound sleep, you say, "I was sleeping, but I don't know anything." It means you are experiencing some unconscious state, though you are not conscious at that moment of experience. But afterwards when you come out from that unconscious state, you *feel*, there is memory in the background of your brain that you were unconscious. This state of Yogi is called *savedya pralayakala pramatribhava*.

In this state of a Yogi which is called *savedya pralayakala pramatribhava*, breathing also remains. He breathes in and out at the same time. The breathing does not stop. But in *apavedya pralayakala pramatribhava* breathing stops. And he is absolutely unaware of God-consciousness, meditating center, and also worldly activities. And at the same time he is not breathing. He has entered *samadhi*, and that *samadhi* is called *pralayakala pramatribhava*.

When the Yogi is keen to go ahead in his meditation, while doing his meditation his breathing becomes subtle and fine and he cannot experience if he is breathing at all. But he is breathing at the same time; he is breathing very minutely. His breathing is very subtle. He breathes in and out slowly and absolutely in God-consciousness. But that God-consciousness is not quite clear *to* him.

In this state, he is absolutely unaware of worldly activities. His senses do not function. For instance, he cannot move his hand, he cannot open his mouth, he cannot have the sensation of touch, he cannot have the sensation of outward smells. All these outward sensual experiences stop altogether. But there is one exception for him. He can open his eyes and

close his eyes. But while opening his eyes, he cannot see anything, only shade traces of his room where is sitting. He cannot point out, for instance, that there is a curtain before him. He cannot experience that it is curtain. He'll experience only traces of some sheet and he won't know what it actually is, so he is absolutely away from worldly activities and he cannot experience outward worldly sensations. Internally he experiences not exact God-consciousness, but he experiences something. He gets entry in God-consciousness, and that is entrance of God-consciousness. He experiences that internal joy of self. That, internal joy is not absolutely vivid dream. But he is absolutely peaceful, while remaining in that joy. And that joy is touching God-consciousness.

The third state of the Yogi is called *vijñanakala pramatribhava*. And in this *vijñanakala pramatribhava*, he experiences God-consciousness, sub-God-consciousness. I cannot say that it is exact God-consciousness. It is just traces of God-consciousness. And those traces of God-consciousness he experiences in various ways.

Sometimes he experience God-consciousness with tremendous sounds internal tremendous sounds. Sometimes he experiences God-consciousness with tremendous joy. Sometimes he experiences God-consciousness with tremendous beauty, tremendous divine smell. Everything, whatever he experiences in divinity, he experiences everything divine. But at the same time, he is not exactly experienced in God-consciousness in the true sense. This state of a Yogi is called *vijñanakala pramatribhava*.

In this *vijñanakala pramatribhava* he can pray, he can give boons, he can curse, whatever he wishes, he can do to others. If he thinks of a certain thing to be done, it will be done. If he thinks that it should remain in such-and-such way, that will remain in that way. So he possesses that power there, but our masters ordered their disciples not to be given to these powers; if he is given to these powers and he does these cursing things to others in this state of *vijñanakala pramatribhava*, he won't go ahead. He will just be stuck there. So this is third state which is called *vijñanakala pramatribhava*.

The fourth state is called *mantra pramatribhava*. In this state of *mantra pramatribhava*, a Yogi experiences while doing his meditation, first that all his breath is coagulated, it is balled, and his breath does not function. His breath is balled and this breath gets entry in internal central way *sushumna madhyanadi*. And then while entering in *madhyanadi* it rushes in *madhyanadi*. That I have already explained in the explanation of *kundalini*. And it rushes there and then it goes down to the bottom. It rises again and then it rises again internally. Not in the wheels of breath. Internally in *madhyanadi*, that is called the state of *samadhi*.

This state of *samadhi* where there is no breath it is already explained and told in some *tantra*. When breathing, breath does not function. It is just like a rock. But at the same time, he is nearer

God-consciousness. He experiences *sat, chit,* and *ananda. Sat* is that state of God when he experiences that "I am eternal." *Chit* is "I am filled with awareness." *Ananda* is "I am filled with peak ecstasy, bliss." These threefold experiences come in this state of *mantra pramatribhava.*

In this state of *mantra pramatribhava,* he cannot give curse or boons or anything. He cannot think of anything else. He only thinks of his own self. He does not know work. He has absolutely ignored worldly activities; worldly activities are over; finished. He is only residing in his own nature. And that nature is *sat, chit,* and *ananda.* In this world experiencing in this state of *sat, chit, ananda,* he experiences God-consciousness and in fullness.

But as soon as he comes out from God-consciousness, that intoxication remains not only for one hour, two hours, days, months, but for his whole life. He is intoxicated for good. He experiences that blissful state always afterwards. This state of a Yogi is called *mantra pramatribhava.*

In *mantra pramatribhava* also, although he is one with God-consciousness, while coming out from this *mantra pramatribhava* in *samadhi,* when he experiences the activities of the world out side, he is blissful. No doubt he is blissful there also. But at the same time, his differentiated perception of the world remains in his sub-consciousness. He can perceive the worldly activities fully, undifferentiatedly. But it does not happen to him who has entered in *mantreshwara pramatribhava,* the next state of the Yogi.

Mantreshwara pramatribhava is that state when the Yogi experiences God-consciousness in and out. But there is one leakage. That is, when coming out from this *mantreshwara pramatribhava* state, when he comes out in *vyutthana,* in worldly activities, he feels worldly activities first, and then sinks in God-consciousness. He does not sink in God-consciousness first and then comes out in worldly activities. He perceives worldly activities and then sinks in God-consciousness. Whereas in the next state of Yogi which is called *mantramaheshwara pramatribhava,* Yogi feels God-consciousness first and worldly activities afterwards. Worldly activities lying in God-consciousness. Whereas in *mantreshwura pramatribhava,* he feels worldly activities first and then God-consciousness in the background of worldly activities. In *samadhi,* the same fullness of God-consciousness he experiences.

Both of these states give you the same experience in *samadhi,* but in *vyutthana,* coming out from *samadhi,* there is this much difference. In *mantreshwara pramatribhava,* you feel God-consciousness first and then you feel differentiated perception, and in the background of differentiated perception, you feel God-consciousness. In *mantramaheshwara pramatribhava,* you feel God-consciousness first in worldly activities, but afterwards, worldly activities shine in God-consciousness. This is the difference between *mantreshwara pramatribhava* and *mantramaheshwara*

pramatribhava. Although these two states in true sense do not differ, they are filled with God-consciousness, both.

But this one difference is there, while coming out from *mantramamaheshwara pramatribhava,* it is called *aham idam:* "I am this," where *mantreshwara pramatribhava* experiences "This is I." So first falls 'This', and then 'I'. In *mantramaheshwara pramatribhava,* first 'I', and then 'This'. This is the difference between *mantreshwara pramatribhava* and *mantramaheshwara pramatribhava.*

The next and last state of a Yogi is called *Shiva pramatribhava.* In *Shiva pramatribhava* state, he experiences God-consciousness all around. There is no question of remaining outside or remaining inside. Inside and outside merge in oneness. For him, there is no internal experience or external experience. Internal and external experience are united altogether. No difference of externality and internality arises. This is the state which is the highest and last state of a Yogi, where the Yogi melts and dissolves for good in God-consciousness. This Yogi is one with Shiva, although his body remains. It is why in the *Shiva Sutras,* he is called *like* Shiva, he has become *like* Shiva. He is not Shiva because of his body. When his body, this physical frame, also falls down, at the time of his leaving his body, he becomes one with Shiva; one with that great ocean of God-consciousness. So this is the kingdom that the Yogi experiences in our Kashmir Shaivism.

Regarding the same subject, I want to explain here that Kashmir Shaivism has classified the Yogis in four sections: the inferior Yogi, medium Yogi, super Yogi, and super-most Yogi. The inferior Yogi is called *samprata* Yogi. The *samprata* Yogi is that Yogi who has received initiation from his master and is practicing on it morning, evening, and at noontime also, but has not achieved any Yogic state. That kind of Yogi is called *samprata* Yogi.

The next Yogi is the medium Yogi, who is called *ghatamana* Yogi. *Ghatamana* Yogi is that Yogi who has received initiation from his master and is practicing day and night on it. He is achieving powers, Yogic powers, side by side, but has not reached to his ultimate end. This kind of Yogi is called *ghatamana* Yogi.

The third section of Yogis are called *siddha* Yogis. *Siddha* Yogis are those Yogis who have received initiation and have practiced on it and have achieved powers, Yogic powers. Not absolute Yogic powers, but many Yogic powers. They are capable of initiating others also. Those previous two Yogis are not capable for initiating their disciples. The power of initiation begins from this third class of Yogis, who are nominated as *siddha* Yogis. They also experience God-consciousness in the state of *samadhi.*

And the super-most Yogis are called *susiddha* Yogis. *Susiddha* Yogis are those who have absolutely achieved God-consciousness in fullness. Not only God-consciousness, but absolute God-consciousness. And these

susiddha Yogis are capable of doing anything. They can give boons, they can. curse, they can do anything. They can upset the whole universe. They are just like Lord Shiva, universal deity. These Yogis arc capable of rising from Shiva and reaching Shiva. These Yogis, these *susiddha* Yogis are capable of achieving this ending ascending process, where you have to start from Shiva and reach Shiva. This is the way I have explained here today.

It won't be out of place to mention here that Shiva possesses five great powers of acts. The power of creation is called *srishti*, the power of protection is called *sthiti*, the power of destruction is called *samhara*, the power of concealing is called *pidhuna*, and the power of revealing is called *anugraha*. These live acts are functioned by Lord Shiva himself.

As he does these functions, in the same way does this *siddha* Yogi who has achieved absolute God-consciousness as we have already explained. The *siddha* Yogi, he also acts in five ways. He creates, he protects, he destroys, he conceals, and he reveals. Creation is not for him called *srishti*, it is called *abhasan*. In the same way, the protection *(sthiti)* is called for the *siddha* Yogi, *rakti*. *Samhara* for the *siddha* Yogi is called the act of *samhara*, and destruction is called, for the *siddha Yogi*, *vimarshan*. The act of concealing is called, for this *siddha* Yogi, *bijavasthapan*. *Bijavasthapan* means, *bij* means seed, to put in seed. *Bijavasthapan* is concealing. And *tatvilapan* is the fifth act that is functioned by this kind of *siddha* Yogi. Now the question is, what is *abhasan*, what is *rakti*, what is *vimarshan*, what is *bijavasthapan*, and what is *tatvilapan*'?

Abhasan is whenever he looks at particular object, he feels that he has created this. It is called *abhasan*. As long as he involved in that object. It is called *rakti*. As long as he diverts that objective perception in his own nature it is called *vimarshan*. And when after *vimarshan*, all these activities reside in his own nature, it is called *bijavasthapan*.

And when those activities reside in nature after another moment he gets entry, he sees, he perceives, that this whole universe has entered in absolute God- consciousness. This is the way he acts in the five-fold way, just like Lord Shiva. In other words he is just like Lord Shiva, he is not in any way separated from his being.

Although he has maintained his physical body, yet he is Lord Shiva himself. So such a kind of Yogi, *siddha* Yogi, is absolute Lord Shiva, who is to be adored by his disciples as Shiva, not separate from Shiva. These are the five-fold acts which he does just like Lord Shiva.

[*Concluded*]

Abhinavagupta's Bodhapañcadaśikā– II

Fifteen verses on Wisdom

[Transcript of discourses by SWAMI LAKSHMANJOO]

Swamiji :
Paricchinnaprākāśatvam jag, at asya kila lakṣaṇam
jaḍādivilakṣaṇo bodho yato na parimīyate //8//

Now on the contrary, that state of consciousness, which can play part only in individual way. He [Lord Shiva does not [only] play part when he is rock, i.e. when he has taken part of rock. At the sametime, at that very moment, he has becomes tree, at that very moment he has become bird, he has become tiger, he has become jackal, he has become man, he has become human being, he has become God; *Brahma, Rūdra, Viṣṇu, Īśvara, Sadāśiva.* And all these he has become simultaneously.

This is *aparicchinna prakāśatām.* So in this way he spreads his nature, he expands his own nature. *But jaḍa,* on the contrary that person who *is jaḍa* [inert], he cannot. If he lives in such and such place, he cannot live...

Ernie: Simultaneously
Swamiji: . . . simultaneously in other place. If you are living in Kashmir you cannot... nobody will experience your existence in the United States, at that very moment. When you go there you will ignore the existence of here. This is not found in God-Consciousness. God-Consciousness is everywhere in each and every way, all the time, in present, past and future he is unlimited.

So this limited *prakāśa rūpatā* is attributed only to *jaḍa.*
What is translation *of jaḍa?*

Bruce H.: Inert
Swamiji: Inert.

Ganjoo: Insentient.
Swamiji: Insentient [unconscious].

Bruce P.: But he has created that. A rock is the creation of God?
Swamiji: Rock is creation of God only when it is rock only. Rock is God itself when it is rock also, it is human being also, it is God also, it is tree also, it is bird also. Then it is God . . . do you know, i.e. universal way!

When it is [*jaḍa*-limited] . . . when it is only rock, then it is rock. And when it is rock also, at the same time tree also, it is bird also, it is Denise also, it is Bruce also, Ernie also; everybody and Lakshmaṇjoo also, it is God.

So when this kind of cognition is surviving, then this is the survival state of God, i.e. God not rock. Rock is then rock when it is only rock, *paricchinna prakāśatvam; paricchinna,* that is limited state of being *is jaḍa. Jaḍātvilakśaṇo bodha,* this *bodha,* the possessor of *svātantrya* is *bodha,* he is absolutely *vilakṣaṇa.*

Vilakṣaṇa is. . . What is *vilakṣaṇa?*

Prof. Prof. Gnoli: Indifferent.
Swamiji: Indifferent from that *jaḍa.*

Yato na parimīyate, so you cannot recognize him in one way. If you recognize him in one way, on the other side you will recognize him in another way. And at that very moment you will recognize him in other way.

Bruce P.: But that is his play through, that is why he has created differentiation?
Swamiji: That is play. And in this play he has played this kind of trick also at the same time adjusted trick that rock has become only rock. .

Bruce P.: Then what use is that rock to him?
Swamiji: No he enjoys, he enjoys the state of rock. And rock individually and universally also he enjoys. But rock does not enjoy. Rock itself does not enjoy, because it is limited. He, on the contrary, (this is two way existence; ignorance and knowledge), when there is knowledge, rock is not only rock. Then rock is universal, i.e. rock is rock also, rock is Denise also, Stephanie also, everybody. Rock is *almirah* [cupboard] also, in that way. When rock is rock, just ignorant; then it is rock, nothing else. It is limited, crying, in crises, screaming, yelling, sad, not satisfied. But at the same time God is satisfied in rock.

Ernie: The ignorance aspect?
Swamiji: The ignorance aspect, he enjoys that, because he knows the ignorance is not in real sense ignorance at all. He enjoys that. This is the reality of Kashmir Shaivism as explained by Abhinavagupta:

evamasya satantrasya nijaśaktyupabhedinaḥ /
svātmagāḥ sṛiṣṭisaṁhārāḥ svarūpatvena saṁsthitāḥ / /9

So *asya svatantrasya,* this Lord Śiva who is *svatantra,* all-round *svatantra, svatantra* is independent; *nija śakti upabhedinaḥ svātmagā sṛṣṭi sarṁhārāḥ.* This creations and destructions, variety of creations and the variety of destructions are existing in his own nature, and at the same time existing in its own way, which is ignorance. In the field of ignorance, the field of ignorance is also there.

Ernie: That's its own way?
Swamiji: Yes.

And at the same time, it is why our masters have explained us to meditate; to meditate to find out, "what rock is!" When you meditate, then rock will become universal. Then there is nothing there is no problem. When there is only rock there is problem, when there is only Bruce there is problem, when there is only John there is problem. When John will come to know that he is universal, there is no problem. It is why

meditation is produced for realizing the reality of God-consciousness in Shaivism.

So this *sṛṣṭi saṁhāra,* this creation and destruction are done in two ways, i.e. creation in the cycle of knowledge and creation in the cycle of *kriyā* [action]; creation and destruction. Creation and destruction in the cycle of *kriyā,* and creation and destruction in the cycle of knowledge. Creation and destruction in the cycle of *kriyā* is just what it is.

For instance there is mountain, it is created; it is created, it is in action. Its action after one thousand centuries, it will become dust. It will fall and...

John: It will crumble.
Swamiji: ... it will crumble, it will become [dust]. So it is in action, this is in action. Now it must, you must, you have to divert this activity of this created thing into knowledge, in knowledge. Then it will possess the seat of universality. In that universality there is knowledge, it *is jñāna, pūrva jñāna.*

So this *sṛṣṭi* and *saṁhāra,* creation and destruction; when action is created knowledge is destroyed, when knowledge is created action is destroyed.

You know how action is destroyed?

For instance, if I perceive this mountain, it is in action; if I perceive it in my knowledge, knowledge of God Consciousness, I won't feel that it is in action then. Because after one thousand centuries when it will become dust; after one thousand centuries when it will become dust, I will feel that it has taken the formation of dust, it is not destroyed. So it was not in action, it was in knowledge.

So this is *vicitra sṛiṣṭi saṁhāraḥ,* the variation of creation and destruction takes place in this way:

Bruce P.: How is knowledge destroyed by action?
Swamiji: Huh?

Bruce P.: Will you tell how knowledge is destroyed by action?
Swamiji: As Lord Śiva has destroyed his nature *in jīva bhāva, paśu bhāva* [individual state]. When he has become ignorant, he has destroyed his nature, knowledge, by *becoming jīva,* limitation.

Ernie: So, that knowledge then is the knowledge of true nature?
Swamiji: Knowledge, we have to hold knowledge, we have to search knowledge.

Ernie: But that knowledge is the true nature of that mountain. The knowledge that you are speaking of isn't how many rocks are in the mountain?
Swamiji: When knowledge is there, then there is universality. Universality is "rock is also God, dust is also God".

Ernie: Ah, this is the knowledge!
Swamiji: This is the knowledge.
Ernie: Real though, real knowledge.
Swamiji: And there is no difference between

that dust after two thousand centuries, that dust, and rock, i.e. before two thousand centuries rock, the shape of rock, and after two thousand centuries the shape of dust, there is no difference between this when there is knowledge.

Erine: Real knowledge.
Swamiji: That is God.

Bruce P.: What is the purpose of action?
Swamiji: It is *svātantrya*, it is play.

Bruce P.: To realize himself?
Swamiji: To realize . . . no, it is just his own play.

Bruce P.: For no purpose at all?
Swamiji: No, there is purpose.

Bruce P.: What purpose?
Swamiji: Just play, this play is purpose.

Bruce P.: It is not to reflect himself on his own screen?
Swamiji: No, there is no effect at all, no effect in both ways. Because if it was only in action not in knowledge, whenever after many lives this knowledge takes place, he will find out and he will recognize that nothing had happened at all from the very beginning of ignorance. . . I was already there.

Bruce P.: Yes, but he acted, and the knowledge was destroyed.
Swamiji: So it is trick, it is trick, it is not destroyed at all. It is a trick to appear as if it is destroyed.

Ernie: This is the play.
Swamiji: This is the trick, this is play. He is tricky Lord Śiva.

Ernie: But, you know, so many people in the west have an idea that God is compassionate, and all loving, and all understanding. But if you have an idea that God creates and destroys your ignorance, and if you are suffering because you are ignorant, or whatever reasons, then that position is not able to . . .
Swamiji: No, when it is realized then there will be no difference, you won't feel any difference in being compassionate and in absence of compassion.

John: But there's nobody for God to be compassionate to . . .
Swamiji: No...

John: . . . only to himself?
Swamiji: . . . at that moment. He transcends, these limited boundaries of dualistic ways of thought, he transcends at the time of knowledge. He comes out from these narrow boundaries.

Ernie: So then as far as compassion, not compassion, that doesn't exist?
Swamiji: That exists.

Ernie: But not in a real way?
Swamiji: No, that exists in real way. That exists in real way, but you have to find out.
Ernie: So then God has really nothing to do with morals?

Swamiji: Morals?

Ernie: Yes
Swamiji: No, that is not the point.

Ernie: Yes, I know that's not, but for so many people it is the point though.
Swamiji: No, it is the course for beginners to tread, that there must be morals, there must be character, there must be everything; it is for us. Not when you realize it, when you realize it in complete way then.

Ernie: Then you that *svātantrya?*
Swamiji: ...this is Shaivism. Then you come to the point of Shaivism afterwards. Then at that moment right and wrong has nothing to do. But till then we have to follow all the rules and regulation of *Sāstras,* till then.

Ernie: Ethics.
Swamiji: Yes.

Ernie: No, but the reason I am curious is, "why do you have to follow the rules, if it doesn't matter anyway?"
Swamiji: Yes, that is true, it does not matter anyway. But it matters in the beginning. It carries you away from that point.

Ernie: Of that experience of the true position, "I see!"
Swamiji: Yes.

Once you realize that experience of true position, then there is no..

Ernie: No problem.
Swamini: *asyāṁ bhūmau sukhaṁ duḥkhaṁ /*
bandhau mokṣasciti jaḍa
ghaṭakumbhavat ekārthaḥ / /

At the time of reaching that supreme state of God-consciousness, pleasure and pain has no value. Pleasure is the same, pain is the same, death is the same, life is the same; death and life are the same. *Sukhaṁ duḥham bandhau mokṣaḥ,* bondage and liberation [are the] same, existence and non-existence, same; rock, becoming rock, becoming intelligent, same. At that moment,

Bas [enough].. Have you enjoyed Sir?

Prof. Gnoli: Yes, yes.
John: We did number 9 I believe, is it?
Swamiji: Yes, 9 is complete.

Next, it will be finished, along with Tantrāloka. Tantrāloka won't be finished on Wednesday. Wednesday is another lecture.

Prof. Gnoli: It is a difficult book. [Track 9. (10:30), gap in recording.]
Swamiji: . . . can be ignorant.

Ernie: Yes, this is . . .
Swamiji: Another person is filled with knowledge. If at the same time, another person is filled with knowledge, where is ignorance?

Ernie: Where is ignorance?
Swamiji: Hum. . . there is no problem.

Ernie: No, one person has a problem!
Swamiji: No, if you have got, you are ignorant . .

Ernie: And you have knowledge.
Swamiji: . . . and I have knowledge, what that. . . it is one!

Ernie: No then I suffer.
Swamiji: No, you are not separate from me, I am not separate from you. If I am all-knowing, and you are all not knowing.

Ernie: Aha. . .
Swamiji: Good.

Ernie: For you.
Swamiji: No, for you both. For . . .

Ernie: How can it be good for me?
Swamiji: No, if there is only one being . . . if there is only one being, if you once realize there is only one being in the universe, they are not separate beings. If they are not separate beings where there is the problem?

Ernie: But I am in ignorance and I don't realize that?
Swamiji: Then you have to perform . . .

Ernie: Then I have a problem.
Swamiji: . . . yes, you have to perform rituals, you have to perform character, conduct, all rules and regulations. When once you realize that, when you come to that point of realization.

[For instance] you are ignorant, you are ignorant. At the same time, I am not ignorant.

Ernie: Yes.

Swamiji: You are ignorant, you are not ignorant.
Ernie: I have both these qualities?

Swamiji: There, at the point of knowledge.
Ernie: Knowledge, yes.

Swamiji: Then the problem is solved.
Ernie: But then the question arises why is it that conduct . . .?

Swamiji: There can't be why!
Ernie: But why is it that rituals and conduct . . .?
Swamiji: It is trick to show that it is not at all.

Ernie: No, but then, what about a man who becomes debauched, and he goes the other way, and he becomes less moral. . .
Swamiji: Yes, less moral.

Ernie: . . . more wild. Isn't it possible him to also, then the same?
Swamiji: No, he going down and down, he is going down below. He is falling in the pit of darkness. He is falling in the pit of darkness, and at the same time he is falling just to rise.

Ernie: He is falling just to rise?
Swamiji: Yes, when he will come . . .

Ernie: Hit the bottom?
Swamiji: No.
. . . when he will receive good beating in the

bottom, then he will try to rise, then he will try to rise. At the time when he has risen, when he has risen and he has known that he was [fallen], he will laugh to himself. He will laugh to himself and he will know that, "1 have not fallen at all . . . it was only play".

Ernie: No, my question is, why is good conduct why does that promote knowledge?

Swamiji: Because everything is good there. Because at the place of God-consciousness, at the state of God-consciousness, everything is good, everything is divine, there is nothing bad. Bad is only created to feel the goodness, to get good taste of goodness.

Ernie: Contrast.

Swamiji: Yes.

Bruce P.: So, a little bad is good for one?

Swamiji: Yes in some place. Too much bad is also good. You get bad, bad, bad and worse and at the same time you will drown, and then you will get good beating there. You will get good beating there and try to rise. That is the trick . . .

Ernie: But the real mrsssge is . . .

Swamiji: . . . nothing is done.

Ernie: . . . that good conduct is the way you rise.

Swamiji: Because there is all goodness. And from that goodness everything has come out, bad, good and everything has come out. It is the embodiment of goodness, embodiment of purity, embodiment of divinity.

(Concluded)

The Communion of Shiva-Parvati

Devinder Munshi

Swami Lakshmanjoo was a great scholar of 'Kashmiri Shaiva darshan' which had remained dormant because of several historical reasons. His legacy today is the Ishwar Ashram Trust and this ancient stream of Indian belief. For sincere devotees of 'Shiva, the 14th day of the dark lunar fortnight of Phalgun is extremely auspicious. Most dualist Shaiva traditions believe that on this "Night of Shiva" (Shivaratri) access to deeper level of consciousness is made easier by the belief that the door to Shiva's transcendental abode is open and therefore Shiva's grace shines forth for everyone. Fasts, puja and meditating through the night are common.

In most Shaiva traditions outside Kashmir, Shiva forms the third part of the trinity of 'Brahma the creator, Vishnu the preserver and Shiva the destroyer'. In Kashmir monistic Shaivism, however all three devas Brahma, Vishnu and Rudra, are aspects of the innumerabnle energies (shaktis) of Paramashiva (Supreme Shiva). The Paramashiva of Kashmir Shaivism sits neither on Mount Kailash nor has any limited physical from. Paramashiva is the one reality, the nature of the whole universe, the supreme light of I-consciousness.

Swami Lakshmanjoo explains the hidden meaning of Shivaratri thus. "When the outgoing breath, ingoing breath and all notions of mind have stopped completely, that is the internal meaning of supreme Shivaratri. With this internal Shivaratri you have the rise of chidananda, God-consciousness. Through yoga and meditions, with breath and mind stilled, the real union of Shiva and Parvati, the union of the energies of chit-shakti (universal consciousness: Shiva) and ananda shakti (universal bliss: Parvati) takes place, resulting in chidananda, God-consciousness.

"Shiva is white, and ratri means night. So, Shivaratri is that night which is brilliant and glittering. It is that night when all things are visible : bright for yogis and dark for limited beings, that night on which Shiva bestows intense shaktipata to whomever he pleases.

The Trika Devotional Mysticism-2

(Contined from the preious issue)

Moti Lal Pandit

Utpaladeva also expresses this experience of close intimacy with God in such a manner as to have the essential realisation that God alone is the ultimate refuge and basis of every sentient being, nay of whatever exists, animate or inanimate. It is an experience in term of which is explained the existential fact that apart from God nothing has the possibility to exist. As God is the source of everything, so his presence permeates the entire universe. It is in the vein of such an experience that Utpaladeva says:

(Since) you are the Primal Being (ādipuruṣa), the unique one, the refuge of all beings[4]*, (so) you are (inevitably) the Supreme Person constantly (ever) vigilant in a profoundly slumberous world.*[5]

Once the devotee is inflamed by the flame of love, he rushes to Śiva with the intention of finding refuge in him. The renunciation of all worldly ties of the devotee parallels the ascetic character of Śiva himself. Thus the renunciatory asceticism of the devotee and the meditative asceticism of Śiva are made co-exist in such a manner whereby disinterested love for Śiva streams forth from the heart of the devotee.

Śiva as the supreme ascetic is so depicted as to make him the embodiment of divine terror and in terms of which is affirmed his transcendence. He is so transcendent as to be totally other, which means that his infinity is so extensive as to be a cause of awe for the limited creatures of the world. It is this non-definable nature of God that so terrifies the limited creatures of the world as to depict him iconographically in such a manner as would give rise to fear. In Biblical terms this fear exists in the minds of human beings precisely because of God being wrathful. Thus Śiva as God is shown as having his hair rolled up in a bun. While totally naked but for loin-cloth made of tiger-skin, around his waist, he wears around his neck snakes as well as a garland of skulls which, when engaged in cosmic dance, move up an down in such a manner as if seized by inebriated madness and frenzy[6].

Such depiction of Śiva is meant to capture the symbolism of universal consciousness and in terms of which is explained such non-definable state (*bhairava-*

avasthā) of the Absolute as being the source of life of individual existents. As non-definable, Śiva as God is so transcendent as to be awesome (*bhairava*). And it is this fearful awe of Śiva that is linked to the imagery of the universe as being a vast haunted cemetery. Having his abode in this cemetery that is the universe, Śiva accordingly is shown as drinking from a skull the intoxicating nectar that is permeated by the taste of the universe[7]. The ascetic aspect of Śiva also represents the spiritual fire of sacrifice and into which all forms of differentiation, whether conceptual or perceptual, are offered as oblations so that they are reduced to a heap of ashes[8].

As an ascetic yogi, Śiva is shown as being so meditatively absorbed as to have transcended the human condition. As a typical yogi he wanders through arid deserts as well as makes his abode at such places that are either haunted or are solitary. Such an imagery concerning Śiva is meant to delineate the idea that a true yogi not only overcomes the physical hurdles and limitations, but also becomes the master of himself as well as of the physical environment that surrounds him. Such a depiction of Śiva does not mean that the Trika votaries are agreeable to the idea that external forms of asceticism are a necessary pre-requisite for spiritual ascension. They are totally opposed to the kind of asceticism that verges on bodily torture or abuse. Instead of trudging the path of external asceticism, a Trika yogi is asked to internalise asceticism in such a manner as to be able to trample over the bonds of impurities. A true yogi through his ascetic flame burns away the impurities that block the way to the heart. Thus the asceticism of a yogi transforms itself into authentic renunciation the moment every spiritual exertion is introverted, which means that such realization completes the process of detachment from all forms of externality, which are either painful or pleasurable. This renunciatory detachment is not the outcome of external asceticism, but is the result of contemplation that is directed towards Śiva.

The Sense of Servitude

The yogi, thus, detaches himself, on the one hand, from the world and, on the other hand, attaches so heroically himself to Śiva as to remain in his constant and uninterrupted presence. As a consequence of this heroic attachment to Śiva the yogi completely forgets himself in the manner "the Creator-God," Śiva, forgets himself in his own contemplative forgetfulness[9]. Thus the ascetic-yogi, while offering himself as a gift in terms of mystical self-immolation, seeks nothing but the undifferentiated nectar of oneness with Śiva. In actual terms it means that the Trika yogi so offers himself as a victim into the fearsome and blazing fire of consciousness as would terminate in the devouring of gross and subtle forms of differentiation[10]. Thus the red-hot flames of consciousness not only purify the yogi by burning the impurities of differentiation, but make

him such an automaton as would respond to only to the stimulus of divine will. In this manner the yogi replaces his personal will with the will of Śiva, and accordingly it is Śiva alone who controls the activities of his devotee. By subjugating himself completely to the will of Śiva, the ascetic-yogi attains the status of a slave of God. It is as a slave/servant of God that he realises his utter "nothingness," and as a result of this nothingness is fructified the knowledge that is given vent by Lallā in this manner:

When I beheld Him, that He was near me
I saw that all was He, and that I am nothing[11]//

The realisation of being a servant of God stems from the feeling of contingency, which explains that the individual being exists precisely because of God. Also it delineates the fact that an individual existent, in comparison to God, is nothing. It is so because God, being infinite and unlimited, is supreme, unconstrained and unbounded, whereas the individual existent, on account of his contingency, is both dependent and limited. It is this sense of awe concerning the infinity of God that led Pascal to say that he did not believe in the God of philosophers or of scientists, but in a God who has revealed himself through such prophets as Isaac and Abraham. Although this sense of servitude may initially seem to be enunciating the doctrine of duality, yet it is transcended when the mystic savours the uninterrupted nectar "whose taste is the undifferentiated union with you (viz., Śiva)." Thus Utpaladeva makes it quite clear that the very nectar that the ascetic-yogi or devotee tastes has flown forth as a result of mystical union. Had not this nectar of undifferentiated union been tasted by Utpaladeva, then he would "not be worthy of becoming your (Śiva's) slave here on earth even for a moment" [12]. All these mystic outpourings clarify the point that the status of a servant of God is not attainable unless the idea of self is completely abandoned -- and the abandonment of the self is possible only if it is burnt in the inflaming heat of asceticism. It is by becoming the servant of God that a true devotee finds his true glory and honour in terms of which he takes the cosmic pride of being dependent on Śiva. The devotee through the loss of the limited self ultimately attains the status of a universal servant, and Lallā expresses this idea thus:

He (the ascetic-yogi) hath slain the thieves --- desires, lust, and pride -When he hath slain these highway robbers, he hath thereby made himself the servant (of all)[13]//

Such devotees are considered to be truly free who have become servants of Śiva in a manner as to depend upon him alone. This dependent disposition upon Śiva deepens so much as to terminate in the freedom from such earthly supports as, for example, parents, friends, wife, children, etc., -- and to this feeling from contingency Utpaladeva gives the

necessary expression in this manner:

"Of what importance are others to me: parents, friends, and masters as well. For me you replace all" [14].

There is no comparison between the slave of an earthly master and the slave of God due to the fact that the former has been" conquered," whereas the latter is a "conqueror".

The conquered is so subjugated by his master as to deprive him of whatever earthly freedom he might have. And on account of the loss of freedom, people hold such slave in scorn at large. In contrast to the contempt that people have for the slave of an earthly master, the slave of God, on the contrary, is held in high esteem, because, as Utpaladeva would have it, such a slave has "conquered the world," and so deserves to be "venerated by the universe"[15].

Asceticism–the Symbol of Renunciation

The slave of God is such a person who has, as it were, killed enemies who are responsible for holding him in the thralldom of transmigration. Having conquered the inner enemies like lust, desire and pride through the practice of ascetic renunciation, the devotee is endowed with such wisdom as would lead to the realisation of complete absence of desire. Although Śiva may be the embodiment of supreme asceticism, yet as an ascetic he fulfills all the desires of his devotee. Thus the devotee of God is a person who possesses such supernal qualities as, renunciation, wisdom and passionlessness. Each of these attributes, in its own way, helps the devotee in reaching the final goal, which is total and complete knowledge of God.

It is not only the devotee who, through the ascetical heat, offers himself as an oblation. Śiva equally offers himself to us as a divine oblation when he engages himself in such acts of sacrifice that are driven by love. The divine nature of God is actualised when Śiva emits the universe out of himself, which means that the divine love-sacrifice is enacted at the macrocosmic level through the creative actualisation of the universe. However, this very divine love-sacrifice, at the microcosmic level, outpours in the form of "fall of grace" (*śaktipāta*). It is through grace that Śiva penetrates the heart of the devotee, and thereby is affected union between the two through the bond of love. Thus it is but natural for the devotee to follow the ascetic example of Śiva by offering himself as a gift [16]. As a consequence of this self-offering, the devotee accordingly becomes totally free from the dependence on yogic or religious practices.

Renunciation as a tool of asceticism is seen to be the only effective means of leading to the state of equilibrium. It is upon the attainment of the state of equilibrium that the spiritual adept remains indifferent to such opposites of life as, for example, pleasure and pain, honour and dishonour, love and hate. Thus it is such a renunciate devotee who alone is qualified to become

the servant of God, and as the servant of God he succumbs no more to the opposites of life. Lalla graphically depicts the state of mind of such a renunciate- devotee thus:

Let them utter a thousand abuses against me/
But, if I be innately devoted to Śiva/ Disquiet will find no abode within my heart// [17]

The state of equilibrium as being indifferent to the opposites of life denotes that one should not cultivate self-love to the extent that one forgets the ultimate goal of life, which is to realise the state of loving union with God. We are accordingly asked to cater to the needs of life to the measure they are necessary for its sustenance. In this context Lalla has this to say:

Don but such apparel as will cause the cold to flee
Eat but so much food as will cause hunger to cease
O Mind! devote thyself to discernment of the Self and of the Supreme,
And recognise the body as but food for forest crows [18]*//*

Renunciation as an antithesis of attachment is such a method of asceticism whereby the mind is so trained as to become immobile. It is not only the mind that is immbolised, but also the body. This immobilisation of mind-body is the fundamental goal of the meditative techniques of the yoga system that Patañjali has enunciated in his *Yogasūtra*. The immobility of body is gained by such external techniques as the bodily posture *(āsana)* and the regulation of breath *(prāṇāyāma)*. Insofar as the arresting of mental whirls is concerned, it is achieved through the methods of concentration and meditation. Once the body-mind is immobolised, the 'yogi reaches a state whereby he becomes completely indifferent to mental operations as well as to physical needs. Thus the acme of renunciation is reached when indifference towards mental and physical operations becomes effective -- and such a state is variously known as that of equipoise, non-attachment and contentment. While abiding in this state of indifference, the devotee is seized only by one desire, which is that of union with Śiva. And Lalla expresses this desire for union with Śiva thus:

...The material world dried up within me
With the fire of love I parched my heart as a man parcheth grain,
And at that moment did I obtain Śiva [19]*//*

Upon obtaining union with Śiva, the devotee remains totally dead to all forms of externality, which means that he is no more conscious of his existence as an embodied being. The devotee is so inebriated by the nectar of union with God that he obtains complete freedom from dependence upon embodied existence. And, accordingly, we are informed:

. . .The soul that is free from desire will never die/
If, while it is yet alive, it die, then that alone is the true knowledge [20].

(To be continued)

Re-accessing ABHINAVAGUPTA

Navjivan Rastogi

Describing Abhinavagupta as "*prajñā-puruṣa* embodying the essential features of Sarasvati and Nataraja fused into one", eminent scholar Dr. Navjivan Rastogi presents in this enlightening article a briliant re-assessment of his multi - dimensional personality. Written several years ago by the author, we are reproducing the article here, except the introductory paragraphs, for benefit of our readers.

By whatever method or in 'whatever way we may access Abhinavagupta as a philosopher, aesthetician, art-critic, dramaturgist, tantric sadhaka, yogin, master of performing arts, metaphysician, devotee, researcher, historiographer, author, editor commentator all his pursuits are characterized by one common mission : they are palm-bearers of a unified essence. He defines his vision as non-dualism (*advayavāda*)

'*Advaya*' to him means fullness, harmony and integrality (*pūrṇatā*, *sāmarasya* and *sāmastya*). Though conveying different connotations all the three terms stand for a single denotee clearly underlining the fact that the changing universe of discourse and the fleeting variety of the phenomena are nothing but the real manifestations of a single essence which for want of a better English equivalent may be rendered as self - referential awareness. The fullness, and for that matter, the harmony and the integrality lie in exploring the real identity between the phenomena and the ultimate unitary essence. This identity is realized not through the mechanism of a logically constructed superimposed entity but through the dynamism of the Reality's inherent agency. This unified essence, as a sequel, refuses to remain a mere simple unity but a unity, a unified essence, filled by a rich self-unfolding content. While this presentation describes Abhinavagupta's philosphy, it also sums up his personality because his personality is a living realization of his vision. His is a total yet constantly and consistently unfolding personal identity.

If this be the tenable assessment, the enigmatically multi-dimensional personality of Abhinavagupta must cease to baffle us. In its own characteristic manner analogy of a *puruṣa* (person) is

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quite often resorted to in Indian parlance to lend a semblance of life and to inject an element of wholeness into the idea by personifying the same. Like *kāvyā puruṣa* or *veda-puruṣa*, Abhinavagupta may be conceived as *prajñā-puruṣa* embodying the essential features of Sarasvati and *Natarāja* fused into one. The very notion of *prajñā-puruṣa* symbolizes the attempt to visualize knowledge as a 'whole' (*avayavin*) that is to adopt an integrated approach to knowledge. Abhinavagupta's whole personality is thus structured as an encyclopaedic thinker who not only displays an encyclopaedic fervour in whatever he touches, but he in the process also emerges as a nodal point where almost all the streams of Indological studies tend to converge. Let us see how.

Abhinavagupta appears as the tallest intellectual figure of medieval India by virtue of his all-encompassing genius. Beginning on the basis of relatively more known facts, Abhinavaguptas's first impression is that of a philosopher. Generally we know him as a first rate metaphysical thinker of the Kashmir Shaivism. The Kashmir Shaivism literally stands for all the off-shoots of *Śaiva* and *Śākta* speculation that grew or got matured in the valley. The modern usage of the term, however, has a slightly restrictive signification. The term now represents a sort of loose conglomerate of all monistic strands of thought pertaining to *Śaiva-Śakta* combine, the Pratyabhijñā and Trika Schools being the main and most popularly known systems. Remarkable as it may sound, Abhinavagupta contributes to both the segments. Under the second segment within the realm of *Pratyabhijñā* the two of the five core texts[1], namely the *Īśvarapratyabhijñā-vimarśinī* and *Īśvarapratyabhijñā vivṛti-vimarśinī*, are from his pen. It is a matter of pity that till this day we have not been able to critically edit the text of the *Īśvarapratyabhijñā vivṛti-vimarśinī* or translate the same in any language. It is a great scholastic work running over about 1200 finely printed pages and is comparable to the glosses of Vātsyayāna. Śabara or Śaṁkara in their respective systems in scholarship. In the Trika system his versicular commentary called the *Mālinī-vijaya-vārtika* on the *Mālinīvijayottaratantra*, the source text of the Trika system, is a path-setter text and has met with a similar fate. A critically edited text and its translation into any language has so far eluded us. In the realms of the Kula system his *Parātrīśikā-vivaraṇ* is a work or substantial merit. In the Krama system, though his major work. *Kramakeli* is now lost to us due to vagaries of time, his minor works such as the *Kramastotra* have survived the atrocities of time. He is equally famous for his immense contribution to the fields of literary criticism and aesthetics. His celebrated *Locana* on the *Dhvanyāloka* is a land-mark in the history of Sanskrit literary criticism in general and in the history of Dhvani School in particular. What is important, Abhinavagupta establishes an inner chord between literary criticism and aesthetics. His illustrious commentary *Abhinavabhāratī* on Bharata's *Nāṭyaśāstra* is a work of monumental value seminal to our current insight into the Indian aesthetics. We must be grateful to Ramchandra Kavi who has afforded to us an

edited text of *Abhinavabhāratī.* The four volumes of this enormous text comprise about 2000 pages. Again the irony is that this work too needs critical edition and an authentic translation. Except a few sporadic efforts towards editing the Abhinavabhāratī pertaining to the Rasa-sūtra, we are ill equipped to grapple with this gigantic text. While commenting upon the *Nātya śāstra*, which is patently a text on dramaturgy, Abhinavagupta attempts a subtle transition from dramaturgy to aesthetics elliciting support from his master Bharata himself who views drama as the primary art form and the other art-forms such as music, dance, sculpture and architecture being subordinate. Besides, by strongly substantiating the role of *vyañjanā* as a vehicle of transmission of art - experience in the *Locana* and by advocating the immediacy of art-experience being common to poetry and drama he demolishes the divider between poetry and drama and this paves his way for smooth and purposeful foray into the realm of fine arts. In the field of Tantra perhaps there is none to match his standing in the entire history. His magnum opus *Tantrāloka*, which along with Jayaratha's commentary *Viveka* covers about 12 volumes extending over 3500 pages, is a text of matchless genre. Though purporting to be it commentary on the *Mālinīvijayottara-tantra* the work remains thoroughly original in content, design and treatment. The work by itself is an encyclopaedia of the Tantric literature, ritual and praxis. This work too, though translated into Italian by Gnoli and being translated into Hindi by Paramahans Miśra, needs a critico-textually edited text. I want to put this point across with a sense of added responsibility because of my personal association with the text by way of bringing out an enlarged edition and also attempting a sizable introductory study. This text was later summarised by Abhinavagupta himself into growingly smaller avataras e.g., *Tantrasāra*, *Tantroccaya* and *Tantravaṭadhānikā*. Toeing the traditional Indian line, Abhinavagupta is not satisfied with his forays into the realm of knowledge and spirituality (*jñāna*), he is equally determined to make deep strides in the paths of devotion (*bhakti*) and action (*kriyā/yoga*). While he views all his works as constituting homage to the Divine (*stuti*), he has written several devotional poems (*stotras*)[2] as well, in which he pours his heart underscoring his roots in the tradition presided over by Bhaṭṭa *Nārāyāṇa* and his own grand - teacher Utapala. Despite the descent of any specific text on yoga from his pen till date, it does not deter us from having a peep into his unique brand of yoga. His deep insight into *ānanda-yoga*, a term coined by him to mark his own approach, is abundantly noticeable in the *Mālinīvijaya-vārtika*, *Tantrāloka* and *Parātrīśikā-*

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vivaraṇa. In addition, Abhinavagupta distinguishes himself from the general tenor of Indian philosophers. Here he finds himself in the coveted company of a great philosopher like Bhartṛhari. While the whole of Indian philosophy treats reality as 'meaning' (*artha*) or 'meaning of word' (*padārtha*), the entire monistic *Śaiva* tradition of Kashmir perceives reality as 'word' (*śabda*) also. To be accurate, reality is a synthesis of word and meaning both. Abhinavagupta differs from Bharṭahari in the sense that the latter views the meaning as an evaluate of the word principle. A substantial block of the Mīmāṁsists too propounds the philosophy of language taking the meaning as a priori anticipation of facts represented by the pure word. While Abhinavagupta agrees with the *Mīmāṁsaka* stand, he finds pure word identical with pure awareness unlike the *Mīmāṁsaka*. Thus according to Abhinavagupta, objects and images are not contingent, they are self-concretizations of the pure word. Thus the linguistic evolution, like its parallel objective evolution, is a real symbol of creative process. Abhinavagupta's linguistic thesis projects him as a philosopher of language par excellence and lays bare the subtle inner linkage obtaining between his theories of word, meaning and conveyance of art-experience.

Not only the mammoth canvas betrays the extent of his encyclopedic mind, his treatment of the subject-matter too reveals the encyclopedic functioning of his intellect. As seen above, Abhinavan genius is integral. In fact it is not just integral, it is 'integrating' also. To him, all the different disciplines he has worked on are various expressions of an underlying common essence. As he has emphatically demonstrated in the case of the *Tantrāloka* he views all his works – be it a work on literary criticism or a treatise on philosophy, a devotional poem or a manual of tantra share identical structural pattern. All the texts, are designed as compendium (saṁgraha grantha), procedure manual *(prakriyā-grantha)*, a systemal text (*Śāstra* - grantha) and a devotional work (stuti-grantha). This fact is amply borne out by the benedictory and concluding verses of the respective works. By embracing such a structural organization he procures and preserves all the relevant information pertaining to ideas, literature and practices, followed by their organization into systematic framework propounding the methodology to be adhered to and thereby spiritually sublimating everything as an offering to the Divine. A level below the structural fundamentalism is the next level of textual integration. For example the study of the *Tantrāloka* as an individual text is not advocated by Abhinvagupta. He visualizes the *Mālinīvijiaya-vārtika*, *Tantrāloka* and *Parātrīśikāvivaraṇa* as forming a consistent whole and urges the reader to approach them as complementary texts. Similarly, he perceives a logical integration between the *Locana* and the *Abhinavabhārati* on the one hand and between the *Īśvarapratyabhijṇā-vimarśinī* and the *Vivṛti-vimarśinī* on the other and then integrating the two sets from two separate disciplines he prepares the ground for integration at a larger and higher scale. A subsequent level of integration is seen within the schematization of the subject matter of a given text. This process is visibly at work in all the major texts such as the *Tantrāloka*, the *Īśvarapratyabhijñā-vimarśinī*, the *Vivṛti-vimarśinī* and the *Abhinavabhāratī*. In all these texts Abhinavagupta aims to integrate vertically as well as horizontally. In the *Tantrāloka* by introducing the twin notions of the *tantrā*

- *prakriyā* and *kula-prakriyā* and by subsuming all the systems under them and by interacting the two classes of systems he vertically integrates all the monistic *Śaiva* systems. On the other hand, he integrates all the *Śaiva* systems of non-monistic shade also as emanating from Tryambaka and non-Trayambaka *mathikās* and constituting a single progressively assimilative channel. He is then able to produce a comprehensive manual on all the Tantric systems, placing them in a logically co-hesive sequence. In the *Abhinavabhāratī* he unearths a logically ordered whole of all the theories of the *rasa* as an experience as well as an object and all the forms and variants of others art forms and traditions and puts up a virtual store house of all previous as well as prevalent theories and practices at our disposal. In the *Īśvarapratyabhijñā-vimarśinī* and *Īśvrapratyabhijñā-vivṛti-vimarśīnī* his integrating faculty wears a different mantle. Here he is ranked amongst the systematizers or system-builders, portrayed as तर्कस्य कर्तार: by Jayaratha, like Somananda and Utpala. Here he not only integrates but rationalizes, systematizes and reconstructs the loose ends into a well orchestrated cogent system of thought. It is Utpala, Abhinavagupta's grand teacher Who introduces the fourfold division of the *Pratyabhijñā-Kārikās* and integrates knowledge, action and agama as belonging to the Supreme Subjectivity and discovers the principle of recognition as operating through each or them. Each cognitive variant and functional diversity of the subject is nothing but a recognitive mode of self-discovery. Thus *rasa* experience is nothing but a recognitive mode of self-discovery through art. Meaning is nothing but a recognitive mode of self-discovery through word. The list is endless.

There is one more dimension to his encyclopedic vision. It is the historical genius and keen historical sense that is evident in all the works of Abhinavagupta. The Indian notion of beginningless time and endless worldly cycle (*anādi* and *ananta*) happens to be a great deterrent of any historical activity in the modern sense of measurable time. Thus the rise of Kalhaṇa should be viewed as an exception, not as a rule. Against this backdrop, Abhinavagupta indulges in a real historical activity. He dates at least his three works in precise terms of data, month and year. Goudriaan treats Abhinavagupta as one of the three concrete sources for dating the Tantric texts. Abhinavagupta's historical sense transcends beyond this. He furnishes valuable information about his ancestral and preceptorial lineages. Everywhere he tries to point out and, if feasible, to restore the missing links in the tradition. It is possible to conclusively show that Abhinavagupta utilizes the entire pre-Abhinavan source material and imparts to them a chronological order. Modern researches have authenticated the vast material in manuscripts made use by Abhinavagupta while writing his *Tantrāloka*. A study into the source material of the *Tantrāloka* offers a very fascinating scope for future research. Exactly a similar phenomenon one comes across in the *Abhinavabhāratī*, where Abhinavagupta undertakes a stupendous task of collecting text-books, technical data, forms, variants and modes of literary, dramatic and other performing arts. As a glaring and popular example *Abhinavabhāratī* remains till this day our only source of knowledge on various theories and theorists of rasa. Abhinavagupta's works offer an extremely rich source for vraious aspects of Indian cultural history. The *Tantrāloka* and *Īśvarapratyabhijñā-vivṛti-*

vimarśinī are replete with several informations on Buddhism, Tāntric Buddhism and other systems of Indian philosophy which are now extinct in their own respective systems. For example, sixteenth *ahnika* of the *Tantrāloka* contains valuable information on *kālacakra*, the *Īśvara-pratyabhijñā-vivṛti-vimarśinī* refers to and quotes from a subsect of Buddhists called *Dharmottarīya*, about which little is known from Buddhist sources.

Bound with this is Abhinavagupta's role as an editor and an exemplary research scholar in the modern sense of the term. He subjects his data to most vigorous historical, theoretical, chronological and logical scrutiny before utilizing the material. Abhinavagupta shares his problems and difficulties while negotiating his source text. He takes his reader into confidence about the precise norms of the methodology used by him. He throws copious hints to show that many texts had corrupt readings and several texts were incomprehensible and as such he had to edit them before he was able to use them. Utility, relevance, authenticity and consistency are his proclaimed norms which he scrupulously adheres to. When he finds his source texts silent, he seeks guidance from the cognate texts from the allied fields, even when he does not subscribe to them.

Few would know, fewer would believe, that Abhinavagupta impacts us as an excellent musician. We do know that he was a philosopher of music. His treatment of the complexities of music, both vocal and instrumental as well as systemal, found in the *Tantrāloka* and *Īśvarapratyabhijñā-vivṛti-vimarśinī*, presents a scientific as well as a philosophical account of music. The merit of Abhinavagupta lies in one more aspect that his *Abhinavabhāratī* also comes up as an additional and complimentary source of exposition of Bharata's contemporary or successor, Dattila, a great exponent of Gandharva music. What is more remarkable that he is a great performing artist and ranks at par with Narada, Udayana and Tumbura in traition. In a pen-picture drawn by his contemporary and a senior pupil, Madhuraj Yogin. he is portrayed as playing on *nāda-vīṇā*[3].

He also impresses as a creative and thoughtful art critic. The way he subjects various poems to critical analysis in the Locana, *Abhinavabhāratī* and the fine nuances he brings to bear upon his critical appreciation are landmark in the field of practical literary criticism. Attention may specially be drawn to his critical analysis of a few verses from Kalidasa[4] during the course of his build-up of the metapsychology of rasa and creative, art process involved in the intuitive experience of a connoisseur of art (*sahṛdaya*) is remarkable for its depth, range and originality and is sure to stay as a model of innovative practical art criticism.

Abhinavagupta defies his categorization among the known classes of Indian philosophers. Philosophy in general is supposed to be a system of thought which offers a rational explanation of the apparent intricacies confronted by us in our understanding of the phenomenal world and also how it paves way for the spiritual realization. Theories of knowledge, reality, relation and value etc. are the natural off-shoots of the metaphysical reasoning. But to Abhinavagupta, philosophy is much more than a more speculative thought, its commitment to life as we live it is deeper and therefore it must be applied to explain those areas also. From

metaphysics he transgresses into applied metaphysics. He is the only thinker of his kind who applies his philosophical thesis to the realms of art-experience, dramatic presentation, Tantric praxis, yogic transcendental realization of the self and mundane sensual ecstacy specially marking the sex-experience, viewing them all as the various expressions of the ultimate self experience, their mutual difference being caused by the specifics of the medium or the instrument employed.

Abhinavagupta as a part of his two-way strategy utilizes these varied experiences as exemplifying and substantiating his metaphysical. theses. These constitute a sort of argumentation and support systems establishing the authenticity, validity, tenability and intelligibility of his theories bridging the seeming gulf between the existential, the experiential and the spiritual on the one hand and between the worldly and trans - worldly on the other. Thus, while his metaphysics of recognition offers a most cogent known Indian explanation of the aesthetic experience, the art-experience brings the immediacy of trans-worldly intuitive realization within our reach. According to Abhinavagupta, the art or aesthetic experience is self-precognitive experience which reflects fulness of joy because of its freedom from the conditionalities of medium, time and space. In plain words, it is an aesthetic rehearsal of spiritual self-recognition. This recognitive art experience is communicated and thereby re-created in the aesthete by employing the suggestive power of language. It should be clear that power of suggestion as developed by Abhinavagupta can be described as a theory of transcendental recognition. Like, Bhartṛhari, Abhinavagupta's understanding of the revelatory unity of reference allows us to the higher level of language through pratibha and communication is successfully effected through its revelation (sphoṭa/dhvani).

Like, Bhartṛhari, Abhinavagupta's understanding of the revelatory unity of reference allows us to the higher level of language through pratibha and communication is successfully effected through its revelation (sphoṭa/dhvani).

Abhinavagupta's description of the Supreme Word (*parāvāc*) as the absolutic self-recognition (*ahaṁpratyavamarśa*) makes it essential to the very structure of experience and thereby again removes the gap between experience and expression (*rasānubhūti* and *rasābhivyaktī*). One cannot miss that the process of *rasa-*niṣpatti as being concomitant to rasanā (*vyañjanā*) offers the poetic epistemological argument in support of Abhinavagupta's philosophy of language whereby the self is both revealed and enjoyed. Amongst all art-forms Abhinavagupta accords the highest status to drama because of the analogical character of the Absolutic enactment of the world and the actor's enactment of a character in a drama. As Śiva is portrayed as a cosmic actor (*naṭa/śailūṣa*) and the cosmic arena as a huge dramatic stage where., by assuming roles of individual subjects, He enacts the world-drama and after conclusion gives. up the assumed identity and reverts to Himself. Thus the myth of the assumed descent and return to its original being is symboīised by the dramatic art-form where the actor, under the assumed identity becomes a part of the dramatic action and reverts to himself when the drama is

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over. There is a subtler similarity too. The actor by identifying himself with the focus of dramatic situation, even though enacting an assumed character, experiences the aesthetic relish due to intuitive self-realization resulting from the process of universalization (*sādhāraṇīkaraṇa*). The absolute too, likewise, even while discharging the worldly role, has a beatific self-experience due to self-recognitive universalization. By substituting dramatic art with ritual and praxis, Abhinavagupta extends application of his theology to the field of tantras. Abhinava attempts philosophical rationalization of the Śaiva monist's central soteriological doctrine of the Absolutic agency symbolically internalized by tantic praxis and rituals (*kriyā, caryā*) duly re-inforced by his assertion that he himself was conceived in a tantric ritual. In the Kashmir Saivist terminology Śiva is conceived as the supreme agent (*kartā*) and everything else is his agency or act (*kriyā*). The tantric phraseology replaces it by the paradigm of the 'powerful' and the 'power' (*śaktiman* and *śakti*). The world is nothing but the self-actualization of the *śaktimān* through its own agency in the phase of expansion (which is also a literal meaning of the term 'tantra') and reabsorption of the world within self by deactivating the agency. The plethora of tantric practices and rituals are the tantric enunciation of the divine functionalism by undertaking which the Godhead unfolds and enfolds itself. The situation bears close analogy to the aforesaid dramatic performance. We reach this tantric unity of śiva and Śakti by another route also. The overall pattern of the spiritual practices corresponding to the broad tantric mythical structure is the recourse to the sexual rituals, physically and alternatively by mental visualization, to manifest or reintegrate "the cosmogonic sexual unity of Śiva and Śakti"[5]. The fundamental thrust of the argument consists in the adept's achieving complete identification with Śiva in the enjoyment of the world as Śakti, both as his 'power' as well as 'consort'. The various rites comprising *caryākrama*, *rahasyaprakriyā* or *ādiyāga* (primal rite) are typical examples of such tantric praxis. The homology between the dramatic experience and the tantric experience of the self lies in the role of Śakti or agency which consists in self-referential integration or self-recognitive awareness where the connoisseur of art (*sahṛdaya*) or the actor (*naṭa/anukartā*) is akin to Śiva and his experiencing capacity to *pratibhā* or intuitive power (Śakti) which is nothing but the self-referential awareness. In this extended sense the sexual experience includes all the sensual experiences, their self-sublimating or self-refining potential being constituted by Śakti or power. Thus intrinsic nature of aesthetic, sexual or sensual experiences are homologous to and practically approximate to the monistic Śaiva soteriological realization.

The greatest feature of Abhinavan contribution lies not in his extreme originality

nor in his capacity to rise way above the past tradition or break with the tradition, but in his contemporaenity and futuristic potential towards opening up new vista for Indian thinking.

While taking stock of the social margins of the Abhinavan thought vis-a-vis contemporary content and futuristic expectations our attention is arrested by five important features of his approach–

(a) Out of the two basic strands of Indian thought analytical (*adhyavasāyātmaka*) and synthetical (*anusaṁdhānātmaka*). Abhinavagupta sides with the latter. The process of analysis implies an exclusivst (*vyāvṛīttimūlaka*) or negative approach towards life, devaluing its value, opting for cognition which is based on 'pick and choose' selectivity and dividing society in compartments of language, caste, creed and gender. As against this the process of synthesis is based on life-affirmation, recognizing life as a value, embracing re-cognition on unilocality of time and space and advocating inclusivism (*anuvṛtti*) rejecting artificial pigeon-holes of humanity created by caste, creed, gender and language. According to Abhinavagupta, those who subscribe or sympathize with the social fragmentation are bent upon insulting the Divine and are prone to make themselves laughing stock.[6] This idea of Abhinavagupta is buttressed from another source of his. His metapsychoiogical enunciation of the process of universalization (*sādhāraṇīkaraṇa*) in the artistic consummation is a bold statement of such a radical reasoning.

(b) Ahhinavagupta's life-embracing approach is a direct outflow from his doctriṇe of totality and complete integration (*pūrṇatā/sāmarasya*) which is reflected in the ecclectical value-structuing and acceptance of all finite truths as human truths. This is indicative of Abhinavagupta's fundamental belief in the possibility of countless modes of the ultimate Reality's manifestation. Abhinavagupta's direct student, Kṣemarāja gives an exquisite vent to it in his famous aphorism.[7]

(c) Abhinavagupta joins the mainstream tantricism in projecting 'power' as the special theme of the tantric myth, symbolism and practice. The entire tantric ritual mechanism is geared to realize this 'power'. Through ideological rationalization, the sole direction of the cognitive activity, which is recognitive *per se* is said to discover/rediscover this power[8] and that of agential activity (*kartṛtā*) is to actualize this 'power' at the level of experience. By valuation of power over other considerations in our thought and conduct both, a stage is set to elevate human independence or self-instrumentality towards energizing inherent potential.

(d) Abhinavagupta's equation of microcosm with the macrocosm, of *yogin* with Parama Śiva, of the individual consciousness with the universal consciousness is obviously aimed at viewing the man as an end in himself and thereby paying the way for exploring the ultimate possibilities of his growth.

(e) Abhinavagupta views the mundane as an extension of the transmundane or the Divine. His total being is fully disposed towards discovering a deep mutual level of dependence between the objects. This procivlity consists in innate realization of the basic unity inherent in the diversity. Abhinavagupta has repeatedly declared that this world of discourse marked by unity-in diversity carves out gateway to the

spiritual awakening.[9]

Laced with the foregoing overview of Abhinavan theology and its quintessential premises, a modern student of Abhinavagupta will instantly catch hold of a fertile ground in Abhinavagupta towards reconstructing a new system of Indian thought whose immediate central concern will be to transgress the artificial barriers eroding the social cohesion, to uphold the cause of 'power' as a real tool of exercising one's agential freedom, to offer a congenial atmosphere for achieving ongoing divination of man and, in the sum total, for attaining a joyous existence as the celebration of life.

Before winding up attention must be drawn towards political significance of no mean order of Abhinavan contribution. Kashmir constitutes a burning test of our secular credentials..... If we fail to retain Kashmir, we loose the battle of secular Indian polity. The best of Kashmir is embodied in and represented by Abhinavagupta. As the tradition has it, his birth in Kashmir was by his own compassionate choice.[10] it is, therefore, our sacred duty not to allow Abhinavagupta to die in the land of his birth.

With the foregoing statement of rationale, I invite the scholarly world to re-access and re-assess Abhinavagupta for answering our basic concerns of cultural identity, secular commitment, nodal centrality of Indological pursuits and divining a fresh socio-philosophical thinking with contemporary humanistic ethos.

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Kashmir Shaivism :

FUNDAMENTAL PRINCIPLES OF PHILOSOPHY

Dr. B. N. Pandit

The late Dr. B. N. Pandit was a profound scholar of Sanskrit and Kashmir Shaivism. In this paper, presented several years back at a seminar, he presents some of the basic concepts of Kashmir Shiva philosophy in a nutshell.

Kashmir Shaivism accepts the eternal existence of only one reality and the is Paramashiva, the almighty God. He consists of absolute and pure consciousness lying beyond all the regions of mental and material existence, but pervading and governing all of them. Such infinite and pure consciousness possesses infinite powers to will, to know and to do and has unlimited blissfulness as its character. Since such infinite consciousness is all bliss, it presents outwardly its playful nature, because play is an outward manifestation of inward bliss. Therefore the absolute reality is always shining as a playful authority. Its play consists of a completely wonderful outward projection of its divine powers, and such projections result in a reflectional outward manifestation of its inwardly existent divine powers in the creation, preservation and dissolution of the unconscious phenomena as well as in self-oblivion and self-revelation of the being appearing within such play, just as actors present themselves in a dramatic show.

Such blissful and playful infinite consciousness is not empty from within, like pure space. It is full of all that ever appears in the phenomena. All phenomena have their basic existence inside such pure and potent consciousness in the form of its divine powers to exhibit them outwardly as the unconscious phenomena. It is always a sort of inward bliss which exhibits itself outwardly in the manner of a playful relfectional manifestation. A newborn body moves playfully its hands and legs etc. and such a simple playful movement replays in the currency of joyfulness. Blissfulness and playful nature have thus always a mutual close relation.

The whole phenomena exist within such pure and infinite consciousness in the manner in which a plant lies within a seed. A seed is never independent in its nature and has to depend on several other entities like soil, moisture, warmth etc. for the purpose of its outward growth. It is thus a dependent entity. The absolute I-consciousness is, on the other hand, cent percent independent in each and every action and everything. It may project outwardly the phenomena lying in it inwardly in the form of its potency, or may not do so, or may do it this way or that way, in accordance with its free will, because it is cent percent independent and does not, consequently, depend on anything other than it own supreme, divine, free and playful will. The playfulness of such divine will is the result of it's nature of blissfulness as both such qualities are mutually interdependent. Such perfectly blissful, every playful, infinite, pure and absolute consciousness has been realized by Shivayogins and the fundamental metaphysical truth and its infinite blissfulness presenting itself in immensely playfulness is the essential and the basic character of such infinite and pure consciousness termed in Shaivism as Paramashiva. Such

is the ontological principle of the Kashmir Shaivism.

So far as the cosmogony of the subject is concerned, it has discovered the theory of reflectional manifestation of the whole phenomenon. The universe exists in the absolute, infinite and pure consciousness in the form of the divine powers of such consciousness. The sportive will of such consciousness manifests it outwardly in the form of all phenomenal realities, having wonderfully different characters. 'I-ness' means here inwardness and 'thisness' means outwardness. The whole phenomena lies in the absolute in the form of the divine powers of such consciousness, shining as it's essential character. The playful will of the Absolute projects them outwardly as realities different form it. The consciousness shines as I-ness and such phenomena appear as lying in the field of this-ness or objectivety. How does such manifestation take place? The pure consciousness is not at all transformed into objective existence, as such a thing would prove it to be some unconscious and dependent reality. The phenomena lie in infinite consciousness in the from of its divine powers, which become reflected outwardly and appear as the wonderfully complex phenomena. Such a theory of creation, based on the principle of reflectional manifestation is the basis cosmogonical principle of Kashmir Shaivism. It does not involve the absolute reality in any transformation, apprehended by Vedantins who tried to solve such problems of philosophy on the basis of the existence of Maya - an impure entity making a false show of divine activities attributed to Ishvara the absolute Brahman, appearing falsely as God.

Shaivism accepts absolute godhead as the essential character of the Supreme and solves the problems of phenomenal creation through the theory of reflectional manifestation. The whole existence lies in Shiva in the form of His divine power. Such powers become outwardly reflected as the phenomena, consisting mainly of thirty-six tattvas. Such reflectional manifestation does not and cannot involve the pure conciousness in any such transformation which could prove it to be insentient in its character. A sweet poem lies in the person of a great poet in the form of his poetic talent and becomes apparent as a verbal manifestation conducted by the poet concerned. Poetry is thus an outward reflection of the poetic talent appearing in its verbal form. Such reflectional manifestation does not involve the person of a poet in any sort of a transformation. The phenomenal manifestation, being just a outward reflection of the divine powers does not mean any change in the person of Shiva, the Absolute God. His godhead gets illumined by such reflectioanal manifestation. That is the essence of the cosmogonical theory of Kashmir Shaivism.

Shiva does not appear only in the from of thirtysix tattvas and the worlds contained in them. He appears as living beings of seven categories, lasting bogha and moksha in such tattvas on one hand, and on the other hand, he appears there as the governing master termed as Tattveshvara as well. There is a long hierarchy of such master of tattvas, referred to in the Agamas, and expressed philosophically in Kashmir Shaivism alone, with the result that the subject concerned throws light on a long-long hierarchy of the divine master ruling over the universe and above. Such hierarchy, mentioned in Agamas, has been discussed philosophically in Kashmir Shaivism alone. Unlike all other schools of the thought and religious practice, Shaivism of Kashmir has thrown a clear light on so many spiritual practices which can lead an aspirant to any of the types of lower and higher varieties of bhoga, the tasteful enjoyment, and moksha, the attainment of liberation.

The subject concerned is open to every aspirant without any restriction based on caste, creed, sex, age etc. Devotion for the Lord and desire for liberation are the only main qualifications concerned in deciding one's eligibility for initiation. A correct theoretical knowledge of the concerned philosophy, practice in Shaivayoga of the Trika system and a devotional love for the Lord are the three main means of attaining success in an actual effort on the part of an aspirant.

उत्पलदेवाचार्य कृत

श्री शिवस्तोत्रावली

व्याख्या : ईश्वरस्वरूप स्वामी लक्ष्मणजू



समावेशात्मक भक्ति का रस–स्रोत है उत्पलदेव का प्रसिद्ध स्तोत्र ग्रंथ "शिवस्तोत्रावली"। कश्मीर शैवमत के दार्शनिक संदर्भों की भी उसमें कौंध है। शिव के प्रति अनन्य प्रेम की ऐसी मार्मिक अभिव्यक्ति इन स्तोत्रों में हुई है कि लगता है उत्पलदेव ने उनमें अपना हृदय उंडेल कर रखा है। इन स्तोत्रों को गा–गाकर ईश्वरस्वरूप स्वामी लक्ष्मणजू भाव–विभोर हो जाया करते थे। इस ग्रंथ के अनूठे आस्वाद को सामान्य पाठकों तक पहुंचाने के लिए हम श्रृंखलाबद्ध रूप से प्रस्तुत कर रहे हैं मूल स्तोत्रों सहित स्वामी जी द्वारा की गई उनकी अंतर्दृष्टिपूर्ण व्याख्या।

दसवां स्तोत्र

इस स्त्रोत का दूसरा नाम 'अविच्छेदभङ्ग भी है। 'अविच्छेद'-अर्थात् पराद्वैत के विरोध में उठाई जाने वाली शंकाओं का स्तोत्ररूप में ही शमन किया जाना शायद इस 'अविच्छेद भंग' शब्द का अभिप्राय रहा होगा।

न सोढव्यमवश्यं ते जगदेकप्रभोरिदम्।
माहेश्वराश्च लोकानामितरेषां समाश्च यत् ॥१॥

अन्वय: - (प्रभो) जगत्एकप्रभो: ते अवश्यम् इदं न सोढव्यं यत् (वयं) माहेश्वरा: च इतरेषां लोकानां समा: च (स्याम)।

(**प्रभो**-हे प्रभु!), **जगत्**-जगत् के, **एक**-अद्वितीय, **प्रभो:**-स्वामी, **ते**-आप को, **अवश्यम्**-नि:सन्देह, **इदं**-यह, **न**-नहीं, **सोढव्यं**-सहन करना चाहिए, **यत्**-कि, (**वयं**-हम), **माहेश्वरा:**-(आप) महेश्वर के भक्त, **च**-भी हों (और), **इतरेषां**-अन्य, **लोकानां**-(अज्ञानी) लोगों के, **समा: च**-समान भी (अर्थात् अज्ञानी ही), (**स्याम**-बने रहें)।

(हे भगवान् शंकर!) सारे जगत् के एक ही स्वामी आपके द्वारा अवश्य यह परिस्थिति सहन नहीं की जानी चाहिए कि आपके सच्चे भक्त एक ओर 'माहेश्वर' अर्थात् आप जैसे महान् ईश्वर के दास भी बने रहें, परन्तु दूसरी ओर 'दूसरे' अर्थात् अज्ञानी पशुजनों के समान ही बने रहें। (कहने का तात्पर्य यह कि व्युत्थान की वेला में सर्वसाधारण पशुजनों का जैसा ही व्यवहार करते रहें)।

ये सदैवानुरागेण भवत्पादानुगामिन:।
यत्र तत्र गता भोगांस्ते कांश्चिदुपभुञ्जते ॥२॥

अन्वय:-(भगवन्) ये (जना:) (भवत्-) अनुरागेण

सदैव भवत्वाद अनुगमिन: (भवन्ति) ते यत्र तत्र गताः कांश्चित् भोगान् उपभुञ्जते।

(**भगवन्**-हे भगवान्!), **ये**-जो (**जनाः**-लोग), (**भवत्**-आप की), **अनुरागेण**-भक्ति से, **सदैव**-सदा ही, **भवत्**-आपके, **पाद**-(प्रकाशरूपी) चरणों के, **अनुगामिनः**-अनुयायी, (**भवन्ति**-बने रहते हैं), **ते**-वे, चाहे, **यत्र तत्र**-जिस किसी अवस्था में भी, **गताः**-हों, **कांश्चित्**-अलौकिक, **भोगान्**-(परमान्दरूपी) भोगों का ही, **उपभुञ्जते**-चमत्कार करते हैं।

(हे प्रभु!)जो भक्तजन अत्यन्त प्रेमपूर्वक भक्ति करते हुए प्रति पल आपके चरणकमलों की सेवा करने में जुटे रहते हैं, वे चाहे जिस किसी भी परिस्थति में हों या जिस किसी भी जगह पर हों अति आनन्दमयता में ही तल्लीन रहते हैं।

भर्ता कालान्तको यत्र भवांस्तत्र कुतो रुजः।
तत्र चेतरभोगाशा का लक्ष्मीर्यत्र तावकी ॥३॥

अन्वयः-(स्वामिन्) यत्र काल अन्तकः भवान् भर्ता (स्यात्) तत्र रुजः च यत्र तावकी लक्ष्मीः (स्यात्) तत्र इतर भोग आशा का।

(**स्वामिन्**-हे प्रभु!), **यत्र**-जहां, **काल**-महाकाल के, **अन्तकः**-नाशक, **भवान्**-आप, **भर्ता**-रक्षा करने वाले, (**स्यात्**-हों), **तत्र**-वहां, **रुजः**-रोग (या दुःख), **कुतः**-कहां?, **च**-और, **यत्र**-जहां, **तावकी**-आप की, **लक्ष्मीः** (भक्ति रूपिणी) लक्ष्मी, (**स्यात्**-हो), **तत्र**-वहां, **इतर भोग**-अन्य (सांसारिक विषयरूपी) भोगों की, **आशा**-अभिलाषा, **का**-कहां?

(हे अमरेश्वर!) जहां आप जैसे कालभय को मिटाने वाले एवं रक्षा करने वाले स्वामी की छत्रच्छाया हो वहां रोग कहां से फटकने पाते हैं? जहां आपकी (भुक्तिरूपिणी एवं मुक्तिरूपिणी) लक्ष्मी उपलब्ध हो वहां दूसरे (अवरकोटि के सांसारिक) उपभोगों की लालसा रखने का औचित्य ही क्या है?

क्षणमात्रसुखेनापि विभुर्येनासि लभ्यसे।
तदैव सर्वः कालोऽस्य त्वदानन्देन पूर्यते ॥४॥

अन्वयः-(नाथ) येन क्षण मात्र सुखेन असि विभुः लभ्यसे तदा एव अस्य सर्वः कालः त्वद् आनन्देन पूर्यते।

(**नाथ**-हे स्वामी!), **येन** - जिस (भक्त) ने, **क्षण-मात्र**-(समाधि काल के), **सुखेन**-सुख से (भी), **असि**-आप, **विभुः** - व्यापक प्रभु को, **लभ्यसे**-प्राप्त किया हो, **तदा एव**-उसी वक्त से, **अस्य**-उस का, **सर्वः कालः** - (व्युत्थान-दशा-संबन्धी), सारा समय **त्वद्**-आप (चिद्रूप) के, **आनन्देन**-आनन्द-रस से, **पूर्यते**-भरा रहता है।

(हे प्रभु!) जिस भक्तवर को (समाधि की अवस्था में), पलभर के लिए हो सही, आप सर्वव्यापक परमेश्वर का आह्लाददायक साक्षात्कार प्राप्त हुआ हो, उसके लिए हरेक काल (व्युत्थान काल भी) आपकी चिदानन्दमयता से सराबोर हो जाता है।

आनन्दरसबिन्दुस्ते चन्द्रमा गलितो भुवि।
सूर्यस्तथा ते प्रसृतः संहारी तेजसः कणः ॥५॥
बलिं यामस्तृतीयाय नेत्रायास्मै तव प्रभो।
अलौकिकस्य कस्यापि माहात्म्यस्यैकलक्ष्मणे ॥६॥
(युगलकम्)

अन्वयः - विभो(अयं) चन्द्रमाः ते आनन्दरसबिन्दुः

भुविगलित: तथा (अयं) सूर्य: ते तेजस: (एक:) संहारी कण: प्रसृत: (वयं तु) कस्यापि अलौकिकस्य माहात्म्यस्य एक लक्ष्मणे तव अस्मै तृतीयाय नेत्राय बलिं याम:।

विभो-हे व्यापक स्वामी!, (**अयं**-यह), **चन्द्रमा**-चन्द्रमा तो, **ते**-आप के (स्वरूपसंबन्धी), **आनन्दरस**-आनन्द-रस का, **बिन्दु:**-एक बिन्दु है (जो, **भुवि**-इस जगत् में **गलित:**-प्रसारित हुआ है, **तथा**-और, (**अयं**-यह), **सूर्य:**-सूर्य, **ते**-आप के (स्वरूप-संबन्धी), **तेजस:**-तेज का, (**एक:**-एक), **संहारी**-संहारक (अर्थात् भेदग्रासी), **कण:**-कण है (जो), **प्रसृत:**-प्रकाशित हुआ है, (**वयं तु**-हम तो), **कस्यापि**-(इन सूर्य, चन्द्रमा आदि के प्राण-पद) असामान्य, **अलौकिकस्य**-अलौकिक, **माहात्म्यस्य** -महिमा के, **एक**-अद्वितीय, **लक्ष्मणे**-चिह्न-स्वरूप, तव-आप के, **अस्मै**-इस, **तृतीयाय**-तीसरे (प्रमातृ-रूप), **नेत्राय**-नेत्र पर, **बलिं**-निछावर, **याम:**-होते हैं (अर्थात् इसी अग्निस्वरूप नेत्र में अपनी प्रमातृता समर्पित करते हैं)।

हे प्रभु! यह चन्द्रमा तो आप की चिदानन्द भूमिका से संबन्धित चित्-रस का नन्हा सा छींटा प्रसार में आया है, और यह सूर्य आपके संहारमय तेज का एक छोटा सा अंश प्रसार में आया है (आपके ये चंद्रमय और सूर्यमय दो नयन प्रमाणरूप और प्रमेयरूप होने के कारण विश्वमय ही हैं)। हम भक्तगण तो आपके इस तीसरे (प्रमातृतेजोमय) नयन, जोकि अलोकसामान्य, अवर्णनीय और आपकी ईश्वरीय महिमा (गौरव) का एकमात्र चिह्न है, पर ही बलिहारी होते हैं।

तेनैव दृष्टोऽसि भवद्दर्शनाद्यो तिऽहृष्यति।
कथञ्चिद्यस्य वा हर्ष: कोऽपि तेन त्वमीक्षित:॥७॥

अन्वय: -(प्रभो) य: (शक्ति-समावेशेन) भवत्दर्शनात् अतिहृष्यति तेन एव (त्वं) दृष्ट: असि वा कथञ्चित् यस्य कोऽपि हर्ष तेन त्वम् ईक्षित:।

(**प्रभो**-हे ईश्वर!), **य:**-जो भक्त, (**शक्ति समावेशेन**-शक्ति समावेश के क्रम से), **भवत्**-आप का, **दर्शनात्**-दर्शन कर के, **अति**-अत्यन्त, **हृष्यति**-आनन्दित हो जाता है, **तेन एव**-उस ने, (**त्वं**-आप को), **दृष्ट:**-देखा, **असि**-है, **वा**-और, **कथाञ्चित्**-किसी प्रकार(अर्थात् शांभव-समावेश के क्रम से), **यस्य**-जिसे, **कोऽपि**-अलौकिक, **हर्ष:**-आनन्द प्राप्त होता है, **तेन**-उसी ने, **त्वम्**-आप (के तात्त्विक स्वरूप) का, **ईक्षित:**-साक्षात्कार किया है।

(हे ईश्वर!) जो भक्तिशिरोमणि (शक्तिसमावेश की अपस्था में) अंतस् में आपका दर्शन पाने से प्रगाढ़ हर्ष का (हर्ष नामवाली योगभूमिका) अनुभव कर लेता है उसी ने आपका दर्शन पाया है, अथवा जिस किसी भी भक्तजन को (शांभवसमावेश की अवस्था में ध्यान, जप या मंत्रोच्चार इत्यादि के बिना) किसी अतर्कित प्रेरणा से आंतरिक आनन्द की अनुभूति हो जाती है उसी ने आपके दर्शन पाये हैं।

येषां प्रसन्नोऽसि विभो यैर्लब्धं हृदयं तव।
आकृष्य त्वत्पुरात्तैस्तु बाह्यामाभ्यन्तरीकृतम् ॥८॥

अन्वय:- विभो येषां (त्वं) प्रसन्न: असि (तथा) यै: तव हृदयं लब्धं तै: तु त्वत् पुरात् बाह्यम् आकृष्य (पुनरिदम्) आभ्यन्तरीकृतम्।

विभो-हे व्यापक प्रभु।, **येषां**-जिन के प्रति, (**त्वं**-आप),

प्रसन्नः-दयालु अर्थात् अनुकूल, **असि**-होते हैं, (**तथा**-और), **यैः**-जिन्हों ने, **तव**-आप के, **हृदयं**-हृदय (अर्थात् प्रकाश-विमर्शात्मक संविद्धाम) को, **लब्धं**-प्राप्त किया है, **तैः**-उन्होंने, **तु**-तो, **त्वत्**-आप के, **पुरात्**-(चिद्रूप) स्थान से, **बाह्यम्**-(इस) बाहरी (जगत्) को, **आकृष्ट**-निकाल कर (अर्थात् प्रकट कर के), (**पुनरिदम्**-फिर इसे), **आभ्यन्तरीकृतम्**-भीतर (चित्पद में ही) लीन किया है।

हे प्रभु! जिन भक्तजनों पर आपकी अनुग्रहमयी दृष्टि हो, और जिन्होंने आपके 'हृदय'अर्थात प्रकाशविमर्शमय संवित्धाम को पाया हो, उन्होंने तो आप के चिदानन्द स्थान से इस बहिरंग जगत् को, बाहरी रूप में प्रतिष्ठित करके, पुनः भीतर चिद्भाव में ही विश्रान्त किया है।

संकेत-

पहुंचे हुए भक्तवरों की दृष्टि में यह सारा बहिरंग रूप में आभासमान विश्वपपञ्च आंतरिक संवित्धाम से ही निकला हुआ और उसी के आधार पर प्रकाशमान रहता हुआ, वास्तव में, अन्तः-बहिः चित्-शक्तिमय रूप में ही भासमान होता है।

त्वदृते निखिलं विश्वं समदृग्यातमीक्ष्य ताम्।
ईश्वरः पुनरेतस्य त्वमेको विषमेक्षण॥९॥

अन्वयः-(विभो) त्वद् ऋते (इदं) निखिलं विश्वं समदृक् ईक्ष्यतां यातम् पुनः एतस्य एकः ईश्वरः त्वं विषम ईक्षणः (असि)।

(**विभो**-हे स्वामी!), **त्वद्**-आप के, **ऋते**-विना, (**इदं**-यह), **निखिलं**-सारा, **विश्वं**-जगत तो, **समदृक्**-(भेद-दृष्टि के कारण) सम-नेत्र अर्थात् दो नेत्रों वाला, **ईक्ष्यतां**-देखने में, **यातम्**-आता है, **पुनः**-किन्तु, **एतस्य**-इस (जगत्) के, **एकः**-अद्वितीय, **ईश्वरः** स्वामी, **त्वं**-आप, **विषम-ईक्षणः**-(अभेद-दृष्टि के कारण) विषम-नेत्र अर्थात् तीन नेत्रों वाले, (**असि**-हैं)।

(हे परमेश्वर!) आप से छिन्न होकर यह समूचा विश्व 'समदृक्' अर्थात् दो आंखों वाला (= द्वैतभरी दृष्टिवाला) बना हुआ दिखाई दे रहा है, परन्तु इस विश्वपपञ्च के एकले संचालक आप तो 'विषमेक्षण'=तीन नयनों वाले अर्थात् अति भयावह दृष्टि से भेदभाव के विष को जला डालने वाले हैं।

आस्तां भवत्प्रभावेण बिना सत्तैव नास्ति यत्।
त्वद्दूषणकथा येषां त्वदृते नोपपद्यते॥१०॥

अन्वयः-(प्रभो) येषां त्वद्दूषणकथा त्वद्‌ऋते न उपपद्यते भवत्प्रभावेण विना तेषां सत्ता एव न अस्ति (इति) यत् (तत्) आस्ताम्।

(**प्रभो**-हे स्वामी!), **येषां**-जिन (चार्वाक आदि अनीश्वरवादियों) से की गई, **त्वद्**-आप की, **दूषण**-निन्दा की, **कथा**-बात, **त्वद्**-आप (चिद्रूप) के, **ऋते**-बिना, **न उपपद्यते**-हो ही नहीं सकती, **भवत्**-आप (चिदात्मा) के, **प्रभावेण**-प्रभाव के, **विना**-बिना, **तेषां**-उन की, **सत्ता एव** -सत्ता ही, **अस्ति**-नहीं हो सकती, (**इति**) **यत्**-(यह) जो बात है (**तत्**-उसे), **आस्ताम्** - रहने दिया जाय।

(हे चिन्मय देव!) जिन (चार्वाक नास्तिक आदि) अनात्मवादी लोगों के लिए आप (चैतन्यदेव) की स्फुरणा के बिना आपकी ही टीका-टिप्पणी कर सकना भी संभव नहीं हो सकता है, उनके परिप्रेक्ष्य में

तो यह बात रहने ही दीजिए कि "आपके प्रभाव के बिना उनका कोई निजी (स्वतन्त्र) अस्तित्व ही नहीं है"।

संकेत-

प्रस्तुत मुक्तक पर श्री सद्गुरु महाराज ने निम्नलिखित टिप्पणी लिखी है – नास्तिक्यवासना शास्त्रों में निंद्य कही गई है, इसी आशय से स्तोत्रकार इस विषय में आलोचना नहीं करना चाहते हैं। कहा भी है – 'नास्तिक्यवासनां प्राहुः पापात्पापीयसीमिमाम'। इत्यादि तन्त्रालोक में।

बाह्यान्तरान्तरायालीकेवले चेतसि स्थितिः।
त्वयि चेत्स्यान्मम विभो किमन्यदुपयुज्यते ॥११॥

अन्वयः-विभो बाह्य आन्तर अन्तराय आलीकेवले मम चेतसि चेत् त्वयि स्थितिः स्यात् (ततः) किम् अन्यत् उपयुज्यते।

विभो-हे व्यापक ईश्वर!, **बाह्य**-(भेद-प्रथा रूपी) बाहरी, **आन्तर**-(तथा संकल्प-विकल्प रूपी) भीतरी, **अन्तराय**-विघ्नों की, **आली**-पंक्तियों से, **केवले**-रहित बने हुए, **मम**-मेरे, **चेतसि**-हृदय में, **चेत्**-यदि, **त्वयि**-आप (चित्-स्वरूप) की, **स्थितिः**-स्थिति, **स्यात्**-प्राप्त हो जाए, (अर्थात् मुझे समावेश-एकाग्रता प्राप्त हो), (**ततः**-तो फिर), **किम्**-भला कौन सी **अन्यत्**-दूसरी वस्तु, **उपयुज्यते**-उपयोग में आ सकती है?(अर्थात् फिर किसी दूसरी चीज या उपाय की अपेक्षा नहीं रहेगी।)?

हे सर्वव्यापक प्रभु! देहप्रमातृभाव के साथ जुड़े हुए विरह-मिलन इत्यादि और मन के साथ संबन्ध रखने वाले संकल्प-विकल्प आदि विघ्नों की भरमार से रहित मेरे चित्त में अगर आपका पदार्पण हो जाए (अर्थात् समावेश की अवस्था में मुझे परिपूर्ण एकाग्रता प्राप्त हो जाए) तो मुझे और काहे की अपेक्षा रह जाएगी?

अन्ये भ्रमन्ति भगवन्नात्मन्येवातिदुःस्थिताः।
अन्ये भ्रमन्ति भगवन्नात्मन्येवातिसुस्थिताः ॥१२॥

अन्वयः-भगवन् अन्ये आत्मनि एव अति दुःस्थिताः (सन्तः) भ्रमिन्ति (तथा) भगवन् अन्ये आत्मनि एव अतिसु स्थिताः (सन्तः) भ्रमन्ति।

भगवन्-हे भगवान्!, **अन्ये**-कई (अर्थात् अज्ञानी लोग), **आत्मनि एव**-अपने ही स्वरूप में, **अति**-अत्यन्त, **दुःस्थिताः**-दुःखी, (**सन्तः**-होकर), **भ्रमन्ति**-(जन्म, मरण आदि के असीम चक्कर में) घूमते रहते हैं, **आत्मनि एव** -अपने ही (चिदानन्दमय) स्वरूप में, **अति**-अत्यन्त, **सुस्थिताः**-सुखी (परमानन्दपूर्ण), (**सन्तः**-होकर), **भ्रमिन्त**-(इस जगत् में) विहार करते हैं।

हे भगवान्! (इस संसार में) कई ऐसे भी (अज्ञानी) लोग हैं जो अपने आप में ही (जीना-मरना इत्यादि प्रकार की) दुर्गति के चक्कर में बल खाते रहते हैं, दूसरी ओर ऐसे भी (विवेकशील) जन हैं जो अपने स्वरूपभूत चिदानन्दभाव में विश्रान्त होकर रममाण रहते हैं।

अपीत्वापि भवद्भक्तिसुधामनवलोक्य च।
त्वामीश त्वत्समाचारमात्रात्सिद्ध्यन्ति जन्तवः ॥१३॥

अन्वयः-ईश भवत् भक्ति सुधाम् अपीत्वा अपि (तथा) त्वाम् अनवलोक्य च त्वत्समाचार मात्रात् जन्तवः सिद्ध्यन्ति।

ईश-हे ईश्वर!, **भवत्**-आप के, **भक्ति**

सुधाम्-(समावेश रूपी) भक्ति-अमृत का, **अपीत्वा**-पान न करके, **अपि**-भी (तथा-तथा), **त्वाम्**-आप के स्वरूप का, **अनवलोक्य**-साक्षात्कार न करके, **च**-भी, **त्वत्**-आप (चिद्रूप) की, **समाचार-मात्रात्**-केवल (बाह्य जप आदि चर्या रूपिणी) कथा करने से (ही), **जन्तवः**-(आप के भक्त) जन, **सिद्ध्यन्ति**-(स्वरूप-समावेश-रूपी) सिद्धि को पाते हैं।

हे परमेश्वर! (इस संसार में) ऐसे भी निराले लोग हैं जो आपकी भक्ति के रस का पान न करने, अथवा (समावेश की अवस्था में) आपके स्वरूप का साक्षात्कार न पाने पर भी केवल आपके साथ संबन्धित जप, ध्यान, चर्या इत्यादि विषयों की चर्चा करने से ही (समावेशमयी) सिद्धि को प्राप्त कर लेते हैं।

भृत्या वयं तव विभो तेन त्रिजगतां यथा।
बिभर्ष्यात्मानमेवं ते भर्त्तव्या वयमप्यलम् ॥१४॥

अन्वयः-विभो वयं तव भृत्याः (स्मः) तेन यथा (त्वं) त्रिजगताम् आत्मानं विभर्षि एवं वयम् अपि ते अलं भर्त्तव्याः (स्मः)।

विभो-हे व्यापक प्रभु!, **वयं**-हम, **तव**-आप के, **भृत्याः**-सेवक, (**स्मः**-हैं,) **तेन**-इसलिए, **यथा**-जैसे, (**त्वं**-आप), **त्रिजगताम्**-तीनों लोकों की, **आत्मानं**-आत्मा (अर्थात् अपने स्वरूप) को, **विभर्षि**-धारण तथा पोषण करते हैं, **एवं**-इसी तरह, **वयम् अपि** -हम (सेवक) भी, **ते**-आप से, **अलं**-पूर्ण रूप में, **भर्त्तव्याः**-धारण और पोषण किए जाने योग्य, (**स्मः**-हैं)।

हे विभु! हम आपके दास हैं, इसलिए जिस प्रकार आप तीनों भुवनों के रूपवाले अपने आप का भरण एवं पोषण करते रहते हैं उसी प्रकार हम भी आपके द्वारा पालन-पोषण किए जाने के उपयुक्त पात्र हैं।

परानन्दामृतमये दृष्टेऽपि जगदात्मनि।
त्वयि स्पर्शरसेऽत्यन्ततरमुत्कण्ठितोऽस्मि ते ॥१५॥

अन्वयः-(प्रभो) पर आनन्द अमृत मये त्वयि जगदात्मनि दृष्टे अपि (अहं) ते स्पर्श रसे अत्यन्ततरम् उत्कण्ठितः अस्मि।

(**प्रभो**-हे ईश्वर!), **पर-आनन्द**-परमानन्द रूपी, **अमृतमये**-अमृतस्वरूप, **त्वयि**-आप, **जगदात्मनि**-विश्वात्मा (प्रभु) का, **दृष्टे**-साक्षात्कार करने पर, **अपि**-भी, (**अहं**-मैं), **ते**-आप के, **स्पर्श-रसे**-(समावेश रूपी) स्पर्श का आनन्द पाने के लिए, **अत्यन्ततरम्**-अत्यन्त ही, **उत्कण्ठितः**-लालायित, **अस्मि**-होता हूं।।

(हे प्रभु!) चिदानन्दरूपी अमृत के ही स्वरूपवाले और समूचे विश्व की आत्मा बने हुए आपके स्वरूप का (अति अल्पकालीन समावेशमय) साक्षात्कार करने पर भी मैं आपके 'स्पर्शरूपी रस का' अर्थात निश्चल समाधि के रस का आस्वाद प्राप्त करने के लिए अतिमात्रा में तरस रहा हूँ।

संकेत-
यहां पर भक्तवर के कहने का ताप्तर्य यह है कि मैं निश्चल समाधि की अवस्था में आपके स्पर्श का आनन्द प्राप्त करने के लिए अत्यन्त उत्कंठित हूँ।

देव दुःखान्यशेषाणि यानि संसारिणामपि।
धृत्याख्यभवदीयात्मयुतान्यायान्ति सह्यताम् ॥१६॥

अवन्य: - देव यानि अशेषाणि दु:खानि (भवन्ति) (तानि) धृति आख्य भदीय-आत्मयुतानि (सन्ति) (अत:) संसारिणाम् अपि सह्यतां आयान्ति।

देव-हे लीलामय प्रभु!, **यानि**-जो (अर्थात् जितने) भी, **अशेषाणि**-समस्त, **दु:खानि**-(आध्यात्मिक, आधिदैविक और आधिभौतिक) दु:ख, (**भवन्ति**-होते हैं), (**तानि**-वे), **धृति-आख्य**-धृति नाम वाले, **भवदीय**-आप के, **आत्म**-स्वरूप से, **युतानि**-संबन्ध रखाते, (**सन्ति**-हैं,), (**अत:**-अत:), **संसारिणाम्**-संसारी जनों के लिए, **अपि**-भी, **सह्यतां**-सहनीय, **आयान्ति**-हो जाते हैं (अर्थात् आप धैर्यात्मका प्रभु के प्रभाव से सभी दु:ख सहन किये जा सकते हैं)।

हे लीलामय प्रभु! संसार में जो तीन संतापों के रूपवाले सारे दु:ख हैं वे अवश्य आपका ही स्वरूप बनी हुई 'धृति' नामवाले मनोभाव के साथ जुड़े हुए हैं क्योंकि वैसा होने पर ही वे दु:ख सर्वसाधारण संसारी लोगों के द्वारा सहन किए जा सकते हैं।

संकेत-
भविष्य में सुख मिलने की थोथी आशा को लेकर वर्तमान काल में दु:खों के भार को सहन करते रहना 'धृति' कहलाता है। इस प्रसंग में भगवान् कृष्ण ने श्रीगीता में इस प्रकार उपदेश दिया है-

'इदमद्य मया लब्धमिमं प्राप्स्ये मनोरथम्।
प्रसक्ताः कामभोगेषु पतन्ति नरकेऽशुचौ'॥
(श्रीगीता अ० १६, श्लो० १३)

सर्वज्ञे सर्वशक्तौ च त्वय्येव सति चिन्मये।
सर्वथाप्यसतो नाथ युक्तास्य जगतः प्रथा ॥१७॥

अन्वय:-नाथ त्वयि चिन्मये सर्वज्ञे च सर्वशक्तौ सति एव सर्वथा अपि असत: अस्य जगत: प्रथा (सर्वथा) युक्ता (भवति)।

नाथ-हे स्वामी!, **त्वयि**-आप, **चिन्मये**-चिद्रूप के, **सर्वज्ञ**-सर्वज्ञ, च-और, **सर्वशक्तौ**-सर्वशक्तिमान्, **सति**-होने से, **एव**-ही, **सर्वथा**-सब प्रकार से, **अपि**-ही, **असत:**-सत्ताहीन, **अस्य**-इस, **जगत:** -जगत् का, **प्रथा**-प्रकाश अर्थात् अस्तित्व, (**सर्वथा**-सर्वथा), **युक्ता**-पूर्ण रूप से सिद्ध, (**भवति**-हो जाता है)

हे स्वामी आप जैसे सर्वज्ञ और सर्वशक्तिमान चैतन्यमय परमेश्वर का अस्तित्व होने से ही इस, अपने आप में कतई सत्ताहीन, जगत् का प्रकाशमान होना भी चरितार्थ बन जाता है।

त्वत्प्राणिताः स्फुरन्तीमे गुणा लोष्टोपमा अपि।
नृत्यन्ति पवनोद्धूताः कार्पासपिचवो यथा ॥१८॥
यदि नाथ गुणेष्वात्माभिमानो न भवेत्ततः।
केन हीयते जगतस्त्वदेकात्मतया प्रथा ॥१९॥
(युगलक)

अन्वय: - नाथ यथा कार्पासपिचव: पवन उद्धूता: नृत्यन्ति (तथा) लोष्ट उपमा: अपि इमें गुणा: त्वत्प्राणिता: (सन्त:) स्फुरन्ति यदि गुणेषु आत्म अभिमान: न भवेत् तत: जगत: त्वद् एक आत्मतया प्रथा केन हीयेत*।

नाथ-हे स्वामी!, **यथा**-जैसे, **कार्पास**-रूई के, **पिचव:**-छोटे-छोटे टुकड़े, **पवन**-वायु से,

उद्धूताः-उड़ाये जाने पर, **नृत्यन्ति**-(आकाश मे) नाचनने लगते हैं, (**तथा**-वैसे ही), **लोष्ट**-मिट्टी के, **उपमाः**-समान (अत्यन्त जड़ होती हुई), **अपि**-भी, **इमे**-ये, **गुणाः**-इन्द्रियां, **त्वत्**-आप (की चिद्रूपता) से, **प्राणिताः (सन्तः)**-जीवित होकर ही, **स्फुरन्ति**-स्फूर्ति को प्राप्त करती हैं, **यदि**-यदि, **गुणेषु**-(इन) इन्दियों में, **आत्म-अभिमानः**-आत्म-अभिमान, **न भवेत्**-न होता, **ततः**-तो, **जगतः**-(इस) जगत् की, **त्वद्**-आप के स्वरूप के साथ, **एक-आत्मतया**-अभेद-रूप, **प्रथा**-स्थिति (अर्थात् स्वात्म-परामर्श की स्थिति) को, **केन**-कौन, **हीयेत**-त्यागता*?

(हे प्रभु!) यद्यपि ये गुण (इन्द्रियां) अपने आप में मिट्टी के समान हैं, तो भी आप चित्-प्रकाश से अनुप्राणित होकर ठीक उसी प्रकार स्फुरित होने लगते हैं, जिस प्रकार वायु के द्वारा उड़ाई जाती हुई रूई की पूनियां आकाश में नाचने लगती हैं।

हे प्रभु! अगर संसारी लोगों पर इन (मिट्टी के समान जड़) गुणों (इन्द्रियों) पर ही सच्ची आत्मा का अभिमान रखने की धुन सवार न होती, तो भला कौन सा व्यक्ति आपके स्वरूप के साथ इस जगत् की अभेद प्रथा का परित्याग ही कर लेता?

वन्द्यास्तेऽपि महीयांसः प्रलयोपगता अपि।
त्वत्कोपपावकस्पर्शपूता ये परमेश्वर* ॥२०॥

अन्वयः - परमेश्वर ते अपि महीयांसः वन्द्याः ये प्रलयउपगताः अपि त्वत्कोपपावकस्पर्शपूताः (सन्ति)।

परमेश्वर - हे परमेश्वर!, **ते अपि**-वे (महाकाल, कामदेव, त्रिपुरासुर तथा अन्धकासुर आदि) भी, **महीयांसः**-(अलौकिक) महिमा वाले, **वन्द्याः**-पूजनीय हैं, **ये**-जो, **प्रलय**-(आप के द्वारा) नाश को, **उपगताः**-प्राप्त होने पर, **अपि**-भी, **त्वत्**-आप के, **कोप**-क्रोध रूपी, **पावक**-अग्नि के, **स्पर्श**-स्पर्श से, **पूताः**-पवित्र, (**सन्ति**-हो गए हैं)।

हे परमेश्वर! वे महामहिमशाली (कामदेव, त्रिपुरासुर, अन्धकासुर इत्यादि) जन भी परमपूजनीय हैं जो कि आपके द्वारा मारे जाने पर भी, आपके क्रोधरूपी पावक (अग्नि) का स्पर्श हो जाने से पवित्र हो गए, अर्थात् मुक्त हो गए।

महाप्रकाशवपुषि विस्पष्ट भवति स्थिते।
सर्वतोऽपीश तत्कास्मात्तमसि प्रसराम्यहम् ॥२१॥

अन्वयः-ईश भवति महाप्रकाशवपुषि (तथा) सर्वतः विस्पष्टे स्थिते अपि अहं तत् कस्मात् तमसि प्रसरामि।

ईश-हे स्वामी!, **भवति**-आप के, **महाप्रकाशवपुषि**-महाप्रकाश-स्वरूप, (**तथा**-तथा), **सर्वतः**-पूर्ण रूप में, **विस्पष्टे**-प्रकट-स्वरूप (अर्थात् विश्व-प्रकाशमय), **स्थिते**-होने पर, **अपि**-भी, **अहं**-मैं,

* भाव यह है - हे भगवान्! ये इन्द्रियां तो मिट्टी आदि के समान ही जड़ पदार्थ हैं, किन्तु आप की चिद्रूपता से अनुप्रमाणित होकर ये अपने कार्य करने के योग्य हो जाती हैं। इन इन्द्रियों को अपना-अपना काम कर सकने का अभिमान होता है, जैसे-''मैं देखता हूं, मैं खाता हूं'' इत्यादि। उन के इस अभिमान का कारण आप की सत्ता ही है। अतः इन इन्द्रियों के विषय-सेवन रूपी सामान्य व्यवहार में ही स्वात्म-परामर्श के स्पर्श का आभास अब व्यक्यिों को मिलता है। फलतः वे विषय ग्रहण करने की दशा में भी आप की अहंता होने के कारण अपनी तात्त्विक आत्मस्थिति को त्याग देते हैं। यदि इन्द्रियों में अभिमान न होता और आप के स्वरूप-स्पर्श की प्राप्ति न होती तो स्वात्म-परामर्श-स्थिति को कोई भी व्यक्ति न त्यागता।

*भाव यह है-यद्यपि महाकाल और अन्धक आदि राक्षस आपकी क्रोधाग्नि से भस्म हो गए, तो भी वे उसके स्पर्श से पवित्र होने के कारण मुक्त हो गए। फलतः वे धन्य हैं।

तत्-भला **कस्मात्**-क्यों, **तमसि**-(व्युत्थान-संबन्धी भेद-प्रथात्मक) अन्धकार में, **प्रसरामि**-फिरता (अर्थात् भटकता) हूँ?

(हे परमेश्वर!) जब असीम प्रकाश के स्वरूपवाले और अतिस्पष्ट विश्वरूप में रममाण रहने वाले आप जैसे परमेश्वर की सर्वतोमुखी व्यापकता वर्तमान है, तो भला मैं क्यों अंधेरे में ही भटक रहा हूँ।

संकेत-
श्रीक्षेमराजाचार्य ने इस मुक्तक के 'तमसि प्रसराम्यहम्' इन शब्दों का तात्पर्य यह निकाला है कि 'हे भगवन् मैं व्युत्थान की वेला में आपसे क्यों बिछुड़ जाता हूँ'।

अविभागो भवानेव स्वरूपममृतं मम।
तथापि मर्त्यधार्माणामहमेवैकमास्पदम ॥२२॥

अन्वयः-(प्रभो) अविभागः भवान् एव मम अमृतं स्वरूपम् (अस्ति) तथापि अहं मर्त्यधर्माणाम् एव एकम् आस्पदम् (अस्मि)

(**प्रभो**-हे प्रभु!), **अविभागः**-अद्वैत-स्वरूप, **भवान्**-आप, **एव**-ही, **मम**-मेरे, **अमृत**-अमृतमय (अर्थात् आनन्दघन), **स्वरूपम्**-(तात्त्विक) स्वरूप, (**अस्ति**-हैं,), **तथापि**-तो भी, **अहं**-मैं, **मर्त्यधार्माणाम्**-(मनुष्य आदि) मरणशील प्राणियों के स्वाभाविक गुणों का (अर्थात् जन्ममरण के चक्कर का), **एव**-ही, **एकम्**-एम, **आस्पदम्**-स्थान (या आश्रय), (**अस्मि**-बना रहा हूँ)।

(हे परमदेव!) विभागों से रहित (परम अद्वैतमय) आप ही तो मेरे 'अमृतमय' अर्थात् अमरणशील या आनन्दघन स्वरूप हैं, ऐसी परिस्थिति होने पर भी (आवागमन इत्यादि प्रकार के) मरणशील जीवनधारियों के स्वाभाविक धर्मों का मैं आश्रय बन रहा हूँ-(यह ईश्वरीय रहस्य मेरी समझ में नहीं आ रहा है)।

महेश्वरेति यस्यास्ति नाम वाग्विभूषणम्।
प्रणामाङ्कश्च शिरसि स एवैकः प्रभावितः ॥२३॥

अन्वयः -(प्रभो) ''महेश्वर'' इति नामकं यस्य वाक्विभूषणम् अस्ति च (यस्य) शिरसि प्रणामअङ्कः (अस्त) स एव एकः प्रभावित (अस्ति)।

(**प्रभो**-हे स्वामी!), **''महेश्वर''**-'हे महेश्वर!', **इति**-ऐसा, **नामकं**-(आप का पवित्र) नाम, **यस्य**-जिस की, **वाक्**-वाणी का, **विभूषणम्**-भूषण, **अस्ति**-बना रहता है, **च**-और, (**यस्य**-जिस के), **शिरसि**-सिर अर्थात् माथे पर, **प्रणाम**-(आप के प्रति)प्रणाम का, **अङ्कः** (**अस्ति**)-चिह्न (लगा रहता है), **स एव**-वही (आप का भक्त), **एकः**-अद्वितीय, **प्रभावितः**-महिमावाला (अर्थात् धन्य), (**अस्ति**-होता है)।

(हे परमेश्वर!) जिस भक्तजन की वाणी पर 'हे महेश्वर!' यह आपके नाम से पवित्रित अलंकार (नियमित रूप में) लगा रहता है, जिसके माथे पर आपको प्रणाम करने का चिह्न (हर समय) वर्तमान रहता है, वही एक श्लाधनीय पुरुष है।

सदसच्च भवानेव येन तेनाप्रयासतः।
स्वरसेनैव भगवंस्तथा सिद्धिः कथं न मे ॥२४॥

अन्वयः-भगवान् येन सत् असत् च भवान् एव तेन तथा सिद्धिः मे अप्रयासतः स्वरसेन एव कथं न (भवति)।

भगवन्-हे भगवान!, **येन**-चूंकि, **सत्**-(घट, पट आदि) सत्, **असत् च**-और (आकाश-पुष्प आदि) असत् पदार्थ (अर्थात् भाव-अभावमय जगत्), **भवान्**-आप, **एव**-ही हैं, **तेन**-इसलिए, **तथा**-वैसी (अर्थात् अलौकिक), **सिद्धिः**-(आप की साक्षात्काररूपिणी) सिद्धि, **मे**-मुझे, **अप्रयासतः**-(ध्यान आदि के) आयास के बिना, **स्वरसेन एव**-आप ही आप, **कथं न**-क्यों नहीं, (**भवति**-प्राप्त होती) है?

हे भगवान! जब यह (घट, पट आदि) भावरूप, और (आकाश-पुष्प इत्यादि) अभावरूप पदार्थों के रूपवाला सारा जगत् आप ही हैं, तो फिर मुझे 'वैसी सिद्धि' ध्यान, तप इत्यादि प्रकार का आयास करने के बिना ही क्यों नहीं प्राप्त हो रही है?।

शिवदासः शिवैकात्मा किं यन्नासादयेत्सुखम्।
तर्प्योऽस्मि देवमुख्यानामपि येनामृतासवैः ॥२५॥

अन्वयः-(भक्त-जनाः) (तत्) किं सुखम् (अस्ति) यत् शिव एक आत्मा शिवदासः न आसादयेत् येन येन (अहं) देवमुख्यानाम् अपि अमृत आसवैः तर्प्यः अस्मि।

(**भक्त-जनाः**-हे भक्त-जनो!), (**तत्**-वह), **किं**-कौन सा, **सुखम्**-सुख, (**अस्ति**-है), **यत्**-जिसे, **शिव**-शिव में, **एक**-मिली हुई, **आत्मा**-आत्मा वाला, **शिवदासः**-शिव का भक्त, **न आसादयेत्**-प्राप्त नहीं कर सकता (अर्थात् वह परमानन्दपूर्ण हो ही जाता है), **येन**-क्योंकि, (**अहं**-मैं), **देव**-दूसरों से तृप्त किये जाने वाले, **मुख्यानाम्**-ब्रह्मा आदि प्रमुख देताओं के द्वारा, **अपि**-भी, **अमृत-आसवैः**-अमृत-रसों से, **तृपर्यः**-तृप्त किये जाने योग्य, **अस्मि**-हूं।

(हे भक्तजनो!) वह कौन सी वस्तु है जिसको शिवभाव में पूर्ण तल्लीन बनी हुई आत्मावाला शिव का दासजन प्राप्त नहीं कर लेता?इसी कारण से तो मैं (ब्रह्मा इत्यादि) प्रमुख देवताओं के द्वारा भी अमृतरस से तृप्त की जाने के योग्य पदवी में पहुंचा हूँ।

हृन्नाभ्योरन्तरालस्थः प्राणिनां पित्तविग्रहः।
ग्रससे त्वं महावह्निः सर्वं स्थावरजङ्गमम् ॥२६॥

अन्वयः-(प्रभो) प्राणिनां हृत्नाभ्योः अन्तरालस्थः पित्तविग्रहः महा वह्निः त्वं स्र्वं स्थावर जंगमं (जगत्) ग्रससे।*

(**प्रभो**-हे स्वामी!), **प्राणिनां**-(मनुष्य आदि) प्राणियों के, **हृत्**-हृदय, **नाभ्योः**-और नाभि के, **अन्तराल**-बीच में, **स्थः**-ठहरे हुए, **पित्त**-जठर-अनल, **विग्रहः**-स्वरूप, **महावह्निः**-महान् अग्नि, **त्वं**-आप, **सर्वं**-सारे, **स्थावर-जंगमं**-जड़चेतनमय, (**जगत्**-जगत्) का, **ग्रससे**-ग्रास करते हैं।*

(हे प्रभु!) आप सारे जीवधारियों के हृदय और नाभि के बीचवाले स्थान में, पित्तमय जाठराग्नि बनकर, समूचे जड़ चेतनमय विश्व का ग्रास करते रहते हैं।

दसवां स्तोत्र समाप्त

* भाव यह है-हे भगवान! मनुष्य का रूप धारण करके आप समस्त जड़-वर्ग का ग्रास करते हैं अर्थात् उसे निगल जाते हैं और पशु, पक्षी आदि के रूप में चेतन-वर्ग का आस्वाद लेते हैं।

त्रिक-दृष्टि एवं सौन्दर्य-चेतना

डॉ. आशुतोष आंगिरस

त्रिक् दर्शन की सौंदर्य सम्बंधी दृष्टि के विभिन्न आयामों को उजागर करता हुआ विद्वान लेखक का गहन विवेचनात्मक आलेख 'मालिनी' के पाठकों के लिए विशेष।

मानव के हृदय में जब भी स्पन्दन हुआ तो उसने उस स्पन्दन को कभी काव्य में, कभी मूर्ति में, कभी नृत्य, चित्रकला इत्यादि के माध्यम से ग्रहण करने का प्रयत्न किया। लेकिन यह ग्रहण क्रिया कभी पूर्ण नहीं हुई। क्योंकि यदि रचना के माध्यम से स्पन्दन को पूर्णरूप से ग्रहण कर लिया जाता तो आगे आने वाली सारी सम्पूर्ण मानवजाति उस स्पन्दन को, आनन्द की स्फुरता को अपनी शक्ति के अनुसार बद्ध करने का प्रयत्न करती रही है और कर रही है। इसलिए रचनाएं अपने आप में पूर्ण होकर भी उस परम-तत्व के अंश-मात्र को ही ग्रहण कर सकी हैं। इसलिए मनुष्य के पास जीवन जीने की सम्भावनाएं शेष हैं। उस परम तत्त्व या परा संवितत्त्व को संपूर्णता से गृहीत करने की सम्भावनाएं जीव को पशु स्तर से ऊपर उठ कर जीवन जीने की प्रेरणा देती है। इस सम्भावना में ही जीवन का अर्थ निहित है और वह अर्थ सौन्दर्य की त्रिकता मानव को जीवन के प्रति अनन्त सम्भावनाएं, अपरिमित व्याख्याएं प्रदान करती है। क्योंकि त्रिक का अर्थ सबसे आगे रहने वाला गतिशील तत्व है।१ इसलिए कभी चित, कभी आनंद, कभी सत् और कभी तीनों संयुक्त रूप से उस सम्भावना की ओर संकेत करते हैं जिसे सौन्दर्य-दृष्टि ने विष्णु के चतुर्थ पाद के रूप में पुरुष सूक्त, नासदीय सूक्त, रात्रिसूक्त, वाक्सूक्त में देखा है। लेकिन कई भारतीय दर्शनों द्वारा इन अपरिमित सम्भावनाओं को मिथ्या मान कर एक मात्र ब्रह्म को या एक मात्र शून्य को या केवल परमाणुओं को या प्रकृति-पुरुष को अपना साध्य बना लिया गया, जिससे सारे भारतीय मानस के, भारतीय व्यवस्था के कर्म और ज्ञान में, योग और भोग में असंमजसता की स्थिति उत्पन्न हो गई। सभी ने अपने अतिवाद के कारण भारतीय जीवन-पद्धति को अव्यवस्थित कर दिया, लोक के लिए विशेष सिद्ध भी कुछ न हुआ।

ऐसे समय में शैव दर्शन ने आर्ष-दृष्टि को लेकर भौतिकता एवम् अति-भौतिकता, लौकिकता में अलौकिकता के प्रति सौन्दर्य-दृष्टि प्रदान की, जिस कारण भौतिकता में अति भौतिकता, लौकिकता में अलौकिकता का समावेश हो सकता है, और अलौकिकता, अतिभौतिकता अमूर्त या अग्राह्य नहीं होने पाती। अतएव ''योगश्च भोगश्च करस्थ एव'' उक्ति की सार्थकता में कोई द्वन्द्वनहीं रहता और जीव एवम् जीव-सृष्टि अतिवाद से पीड़ित नहीं होतीं। इस सहज दृष्टि का विकास करके वेदान्त के ब्रह्म में, मीमांसा के कर्म में, वैशेषिक के अणु में, योग के चित् में, न्याय की ज्ञान-मीमांसा में, सांख्य के प्रकृति-पुरुष में, बौद्धों के शून्य में उस समन्वय-धारा को प्राप्त कर जीव शिव-भाव में रहता हुआ जीवन के प्रति अनन्त सम्भावनाएं खोज लेता है। और वे

सम्भावनाएं सौन्दर्य में निहित हैं।

वस्तुतः सौन्दर्य शब्द सुन्दर की भाववाचक संज्ञा है। वाचस्पत्यम् कोश के अनुसार ''सु'' उपसर्ग पूर्वक ''उन्द'' में ''अरन्'' प्रत्यय संयोजित करने से बनता है। ''नन्द'' धातु से भी सुन्दर की व्युत्पति मानी गई है, जिसके अनुसार सुन्दर का अर्थ होता है भली प्रकार प्रसन्न करने वाला। शब्दकल्द्रुम के अनुसार सुन्दर का व्युत्पति परक अर्थ है – ''सुष्ठुआर्द्रींकरोति चित्तमिति'' अर्थात् जो भली प्रकार चित्त को आर्द्र करता है। उसे डा0 एस.टी. नरसिंहाचारी वैदिक साहित्य में सौन्दर्य के लिए ''सूनर्'' का प्रयोग देखकर ऐसा अनुमान करते हैं कि वैदिक काल में सौन्दर्य के अर्थ की व्याप्ति प्राणि-जगत् तक ही सीमित रही होगी। लौकिक वाङ्मय में इस अर्थ का विस्तार हुआ है और वह सभी मूर्त वस्तुओं के सौन्दर्य का द्योतक बना। प्रायः महाकवियों ने उसे जब रमणीयता, मधुरता और चारुता के रूप में वर्णित किया तो उसके कई आयाम स्फुट होने शुरू हो गए। रमणीयता के साथ क्षण-क्षण में नई-नई उदय होने वाली अनुभूति को सौन्दर्य के रूप में देखा गया२ जब कि मधुरता को प्राकृतिक या सहज अनलंकृत आकृति के रूप में देखा गया।३ कुमार-सम्भव में चारुता को सौन्दर्य का एक अन्य आयाम माना गया है४ और कहा गया कि चारुता स्त्रियों में वह गुण है जिससे सौभाग्यरूपी फल की प्राप्ति होती है। इस प्रकार हम देखते हैं कि हमारे महाकवि प्राकृतिक सौन्दर्य के वर्णन के लिए एक अन्य शब्द का भी प्रयोग करते हैं जिसे सुषमा कहा जा सकता है। सम्भवतः इन महाकवियों के शब्द प्रयोगों की पृष्ठिभूमि में शैवों और भक्तों के द्वारा कल्पित शिव और शक्ति के वे सभी आयाम विद्यमान थे जिन्हें आगमाचार्यों ने लालित्य, लक्ष्मी, सौभाग्य, कमनीयता, लौहित्य आदि विभिन्न रूपों में अन्तःसाधनाओं में या बाह्य अर्चाओं में प्रयुक्त किया था। लेकिन सौन्दर्य को उन लोगों ने समन्वित रूप में समरसता और लीला की पृष्ठभूमि में देखा था।५ इसलिए उन्होंने सौन्दर्य के मानवीय रूप को अंगों का औचित्यपूर्ण यथोचित सन्निवेश तो मान लिया,६ लेकिन द्रष्टा दर्शन की कोटियों का पृथक विश्लेषण करके वर्णन नहीं किया। क्योंकि उनकी दृष्टि में चिति का स्फुरण अथवा विमर्शन ही द्रष्टा, दृश्य, दर्शन की सत्ता का मूल है। अतः यदि आधुनिक विचारकों के अनुसार भी सौन्दर्य को इस तरह परिभाषित करें कि सृष्टि में कुछ ऐसे दृग्-विषय हैं जिनको देखकर हृदय में रस का संचार होता है – हम इन सब में जो मनोहारिता पाते हैं उसे ही सौन्दर्य कहते हैं।७ अथवा अपनी अनुभूति, प्रत्यय, स्मृति, कल्पना आदि द्वारा आनन्द को उत्पन्न करनेवाली वस्तु के गुण को सौन्दर्य कहते हैं।८ अथवा सौन्दर्य को चेतना का उज्वल वरदान कहते हैं,९ तो त्रिक दर्शनिकों की खींची हुई सौन्दर्य की परिधि से हम बाहर नहीं चले जाते हैं क्योंकि सम्पूर्ण जीवन के स्तरों पर, या मानव-चेतना के समस्त चक्रों की पंखुडियों पर रूपाकर्षिणी, गन्धाकर्षिणी, स्पर्शकर्षिणी और शब्दाकर्षिणी कलाओं के जो उन्मेष होते हैं उन सभी में परमभट्टारक कामेश्वर शिव की या पराभट्टारिका श्री सुन्दरी की चिद्रश्मियों का सतत् प्रवाह आन्दोलित होता हुआ नज़र आजा है।१०

व्यावहारिक दृष्टि से सौन्दर्य का प्रयोग सन्दर्भानुसार अनेक अर्थों में होता है :-

1. दर्शनीय वस्तु के रूप की विशेषता के अर्थ में।

2. वस्तु के विशिष्ट मूल्य के अर्थ के रूप में।

3. रूप सौन्दर्य के द्वारा प्राप्त विशिष्ट आनन्दानुभूति के अर्थ में।

4. कला या साहित्य में भाव और कर्म की संवेद्य अभिव्यक्ति से प्राप्त आनन्दानुभूति के अर्थ में।

5. साहित्य और कलाओं में

निहित अभिव्यक्ति की मार्मिकता के अर्थ में।११

शैवों ने सौन्दर्य को आत्माभिव्यक्ति मान कर प्रत्येक क्षण में, जीवन के प्रत्येक क्षेत्र में, उस सौन्दर्य चेतना से लौकिक सौन्दर्य से अलौकिकत्व की प्राप्ति और अलौकिकत्व को लौकिक रूप में प्रस्फुटित करने का प्रयास किया है।

यहां एक प्रश्न उठ सकता है, जो दार्शनिक दृष्टि से महत्त्व का हो सकता है। क्या सौन्दर्य कोई गुण-विशेष है?जैसे कि माधुर्य, ओज, प्रसाद समता, कान्ति आदि काव्यगत गुण होते हैं, अथवा सौन्दर्य कोई क्रिया-विशेष है जिसमें संस्कार की प्रधानता रहती है। जैसे कि वाक् या वाणी के सौन्दर्य में वैयाकरणों या कवियों द्वारा किए गए स्वर संस्कार या पद संस्कार उस मं चारुत्त्व या उत्कर्ष का निबन्धन करते हैं?तीसरा प्रश्न उठता है कि सौन्दर्य क्या कोई तत्त्व-विशेष है जिसका उन्मेष ही संपूर्ण चमत्कृतियों, आह्लादों, उत्कर्षों एवं रस-बोधों का हेतु है?अथवा पदार्थों का कोई समवाय विशेष है, या सामान्यगत चारुत्व-विशेष, अथवा विशेषगत सामान्य का स्फुरण है?इस प्रकार सौन्दर्य को लेकर शास्त्रगत कई विकल्प खड़े हो सकते हैं?सामान्यत: सभी सहृदयजन इन्हीं शास्त्रगत विकल्पों में से किसी एक विकल्प को लेकर अपने अपने बोधों को सुसज्जित कर तदनुसार अपनी वासना को विषयों में सम्प्रेषित कर आनन्दानुभूति प्राप्त करते हैं तथा उसी अनुभूति के संस्कार से संवलित बुद्धि से अपनी सौन्दर्य की अवधारणा को खड़ा कर लेते हैं। इसी का परिणाम हमें भारतीय काव्यशास्त्र में प्रतिफलित होता दिखाई देता है। कोई गुण विशिष्ट शब्दार्थ-विशेष को, तो कोई वैदर्भी आदि रीति-विशेष को तो कोई उपमा, रूपक, यमकादि अलंकार-विशेष को, तथा दूसरे लोग औचित्य-विशेष को ही काव्य की अन्तरंग शक्ति मानने के लिए नितान्त उत्सुक हैं।

वस्तुत: ये सभी खण्डित दृष्टियां है। जैसे कि औचित्य में और पदसंघटना में, अंगों की उचित या ठीक-ठीक व्यवस्थिति रूप-रीति में क्या मौलिक अन्तर किया जा सकता है। अलंकार और गुणों में भी अन्तर करते समय यह प्रश्न आ खड़ा होता है कि क्या यमकादि शब्दलंकार और उपमा रूपक आदि अर्थालंकार माधयु, ओजद प्रसार आदि गुणों से या वैदर्भी, गौडी, पॉचाली आदि रीतिमार्गों से कुछ मूलत: भिन्न है भी?या केवल बुद्धिगत आडम्बर का आरोपण ही सौन्दर्य-सम्बंधी मान्यताओं को आगे पीछे खींचते-खींचते शास्त्र बन गया है?१२ जैसा कि भर्तृहरि कहते हैं कि तत्व के ज्ञान की प्रक्रिया का विविध प्रकार का अविधिक विस्तार ही शास्त्र का प्रतिपाद्य बन जाता है ''शास्त्रेषु प्रक्रिया भेदैरविद्यैवोपवर्णिता''। फिर ध्वनि और रस-सम्बंधी अवधारणाएं भी सौन्दर्य की ऐसी सर्वजनसम्मत व्याख्या नहीं करती जो नितान्त किसी नूतन तत्त्व की स्थापना करते हों। दोनों ही अवधारणाएं लोकोत्तरता या अलौकिक अनिर्वचनीयता के रहस्य की ओढ़नी लेकर स्वानुभूति को ही एक मात्र रस और ध्वनि को चखने का मानदण्ड मानती है।

इन सारी आपत्तियों का मूल एक ही है कि हम सौन्दर्य की व्याख्या में भावुकता या रसिकता को ही प्राधान्य देते आए हैं। हमने तनिक भी उस सौन्दर्य की दार्शनिक या तात्त्विक कल्पना का स्वरूप खड़ा नहीं किया। दर्शन से बचने के चक्कर में हम शब्द और अर्थ के केवल इन्द्रिय-संवेद्य व्यावहारिक प्रयोग के बोधों की भावुकतापूर्ण व्याख्याएं करते आएं हैं। यदि कहीं किन्हीं आचार्यों ने इन व्याख्याओं को दर्शन के साथ जोड़ा भी है तो केवल भावुकतापूर्ण मान्यताओं का ढांचा कसने के लिए। केवल आनन्दवर्धन एक ऐसे आचार्य हैं जो सौन्दर्य को एक तत्त्व के रूप में

व्याख्यायित करते हैं। यह तत्त्व है शैवों और शाक्तों का कामतत्त्व, जिसकी व्याख्या अभी भी अपेक्षित है इसे ''कामः कमनीयता कान्तिः'' के आलोक में अधिक सूक्ष्म रूप से विचारा जाना चाहिए। वस्तुतः कामतत्त्व, जिसे बौद्धों ने निर्वाण के मार्ग में, वेदान्तियों, योगियों और सांख्यों ने मोक्ष, समाधि और कवल्यज्ञान में भयंकर अन्तराय के रूप में देखा, उसी काम को शैवों और शक्तों ने एक तत्त्व के रूप में स्वीकार किया और भगवती को कामेश्वरी, सुन्दरेश्वरी एवम् शिव को कामेश्वर या सुन्दरेश्वर की उपाधि से अलंकृत किया। कामकलाविलास की काम की परिभाषा, एक शैव-शाक्त की दृष्टि से हम यहां अवश्य देखेंगे- ''काम्यते अभिलष्यते स्वात्मत्वेन परमार्थाविद्भिर्महद्भियोगिभिरिति कामः''।

वैसे ऋग्वेद में नासदीय सूक्त में वर्णित सृष्टि-प्रक्रिया के मूल में काम को द्वितीय तत्त्व के रूप में, परन्तु सृष्टि और सर्जन के आदितत्त्व के रूप में स्वीकारा जा चुका था। क्योंकि सूक्त में ''आनीदवातं स्वधया तदेकम्'' की भावना में वह जो भी ''तत्'' या ''सत्पुरुष'' था, वह अपनी स्वधा नामक शक्ति से ही सांस ले रहा था।१३ जब कि सृष्टि से पूर्व कहीं कोई अन्य आदि तत्त्व की सम्भावना ही नहीं थी। तभी इस सूक्त के ऋषि को सूझता है कि इस शून्यता या शवता के ही समकक्ष पुरुष की निस्पृह और निर्जीव - सी व्यापकता में से एक तिरछी - सी प्रकाश और कान्ति की कमनीय किरण उस अन्तरिक्ष में ऊपर से नीचे तक फैल गई। ऋषि आगे कहते - ''कामस्तग्र समवर्तताधि''१४ अर्थात् सृष्टि के आदिमूल की स्थिति में काम ही सर्वप्रथम उपस्थित हुआ। यह काम-शक्ति ही अपनी कमनीयता एवम् स्पृहणीयता के कारण कामेश्वरी एवं शून्य-पुरुष इसी के सान्निध्य से कामेश्वर के रूप में सृष्टिपटल पर आ पहुंचे। इस तथ्य को वैष्णव जन भी इसी रूप में स्वीकार करते हुए कहते हैं कि आदिपुरुष गोविन्द भी स्मर या काम के रूप की धारणा करके अपनी निरन्तर चल रही आनन्दमयी रसक्रीडा से अनन्त भुवनों की सृष्टि करता है१५ इसी काम-पुरुष या कामपुरुषेश्वरी को अपनी चेतना का माध्यम बना कर शैवों और शाक्तों ने अपने सौन्दर्य या रसतत्त्व की कल्पना को दर्शन का रूप दिया। उन्होंने कामकला-विलास आदि ग्रन्थों में कामकला को एक स्वतंत्र दृष्टि के रूप में विकसित करने का स्तुत्य प्रयास किया है। इस कामकला के ही त्रिविध विकास को लेकर नाद-बिन्दु-बीज के त्रितय-सिद्धान्त को ही इस कामसूत्र के अनन्त प्रसार के मूल में निहित किया।

शारदातिलक में व्याख्यायित सृष्टि-दर्शन में यह बात आधारभूत है कि एक ही शिव सगुण ओर निर्गुण भाव में रहते हैं। उनका सगुण भाव प्रकृति सहित या गुण सहित है।१६ इस गुण को कामशक्ति या सौन्दर्यशक्ति कहा जा सकता है। इस शक्ति के सहित सगुण शिव का ही औपचारिक रूप में जब शक्ति के साथ साहित्य या समवेतता होती है तो नाद तत्त्व आयाताकार हो उठता है अथवा प्रवाहित हो उठता है। यह नाद कामेश्वर और कामेश्वरी के संवलित रूप का सार है। इसी नाद से शब्दब्रह्म का अनन्त विस्तार हुआ है। संपूर्ण नाम-सृष्टि या शब्दात्मिका सृष्टि में जो जो भी ध्वनि, वर्ण, पद, वाक्य आदि कविहृदय गम्य सौन्दर्य है उसका उत्स यह नाद ही है। सम्भवतः यही नाद शिवशक्ति का वह वातार्लाप है जिस से संपूर्ण अष्टादश विद्याओं का उद्गम हुआ है।१७ ध्वनि-सौन्दर्य और शब्द-सौन्दर्य के मर्म को छूने के लिए सम्भवतः पाणिनी आदि आचार्य इसलिए नटेश्वर शिव के पास से ही आदि उपदेश ग्रहण करने जाते रहे हैं। प्रसिद्ध है कि पाणिनि को चौदह सूत्रों की उपलब्धि नटेश्वर

शिव से ही हुई है। यही उपर्युक्त नादतत्व जब अपने ही तरह के आकाशधर्मी प्रवाह को छोड़कर कुछ घनीभूत होने लगता है तो बिन्दु सृष्टि का आविर्भाव हो जाता है।१८ यह बिन्दु रूप सृष्टि का सम्पूर्ण आधार है। घनीभूत बिन्दु से ही रूप, रस, गन्ध और स्पर्श के मूर्त विषयों का उदय होता है जो नादात्मिका शब्द-सृष्टि के साथ संवलित होकर समस्त काव्य और कलाओं के शब्द-बोध और अर्थ-बोध का एक साथ प्रकाशन करने लगता है। शब्द-सौन्दर्य और अर्थ-सौन्दर्य दोनों के अभेदभाव या साहित्य अथवा ''वागर्थाविव संपृक्तो''१९ की शब्दार्थ-संपृक्ति का यही रहस्य है।

उपर्युक्त नाद और बिन्दु का संबंध शब्द और अर्थ के संबंध को स्पष्ट करता है। शाक्तों का कहना है सम्पूर्ण शब्द व्यापार की स्वामिनी वाग्देवी ही नाद और शब्द के साम्राज्य को धारण करती है - ''शब्दजातमशेषं तु धत्ते शर्वस्व वल्लभा''२० दूसरी और सम्पूर्ण अर्थ सृष्टि के स्वामी शिव ही मस्तक पर उस शब्दरूपा वाक् को चन्द्रकला के रूप में धारण करते हैं - ''अर्थस्वरूपमखिलं धत्ते मुग्धेन्दुशेखर:''२१ इस प्रकार आगमशास्त्र में यह सिद्ध है कि कोई भी शब्द अपने अर्थ के प्रतिपादनकार्य से सदैव जुड़ा हुआ है।२२ शब्दार्थ के इस सहज सम्बंध का स्फुरण कविप्रतिभा का मूलाधार है। इसी से शब्दगत सौन्दर्य का स्वामी कवि और नादगत सौन्दर्य का स्वामी संगीतकार श्रोत्रगत उन समस्त संवेदनाओं को आत्मसात् करने में लगे रहते हैं जो ब्रह्मानन्द रस की ओर अग्रसर होती रहती हैं।२३

यह निश्चित बात है कि सौन्दर्य का सम्बंध हमारी पंचमुखी रूप, रस, गंध, स्पर्श, शब्द, की संवेदनाओं पर ही आधारित है। यह पांचों ही कामकला का पंचात्मक विकास है। लेकिन चितिशक्ति की यह पांचों धाराएं मन के माध्यम से छूटती हैं। इसलिए काम से अनुप्राणित मन को भगवती के हाथ में रसमय पौण्ड्र या इक्षु-धनु के रूप में पकड़ा कर अभिव्यक्त किया२४ और फिर पंचतन्मात्राओं को पांच पुष्पवाणों के प्रतीक रूप से प्रकट किया है।२५ इस प्रकार प्रतीक-प्रधान वर्णन शैली स्वयं में शैवों और शाक्तों के सूक्ष्मतिसूक्ष्म सौन्दर्य-बोध की परिचायक है। वस्तुत: अनादि कामतत्व स्वयं ही अपनी अभिव्यक्ति के लिए विश्व-सृष्टि के रूप में नाना रूप - प्रतीकों, गन्ध-प्रतीकों और स्पर्श-प्रतीकों का सृजन करता है। तभी तो पूजा-क्रम में उपासक लोग ऐसे सौन्दर्य-चक्र की अनिन्द्य एवम् अकलुष रचना करते हैं जिसकी रेखाओं और बिन्दुओं की अर्चना में पृथिव्यात्मक हवियों से शिव और शक्ति के सौन्दर्य की उपासना की जाती है। साधकों द्वारा उपासना में कामेश्वर और कामेश्वरी के जलाभिषेक, पुष्प-पूजाओं आदि के उपचारों के समर्पण के साथ नाना रंगों, नादों, तालों और लयों का तालमेल सम्पूर्ण-सृष्टि की समन्वय-साधकों द्वारा उपासना में कामेश्वर का एक ऐसा दर्शन बन जाता है जिसमें भावना, ज्ञान, और क्रिया का सामरस्य साफ दिखाई देने लगता है। सम्पूर्ण सृष्टि मंगलमय हो उठती है। जन्म और मरण भी सुन्दर लगने लगते हैं। सामान्य प्राणियों के लिए दुख में डूबे हुए संसार में भी शैव गाने लगते हैं -

जन्मानि सन्तु मम देव शतधिकानि।

माया न मे विरातु चित्तममोघ हेतु:।।२६

अथवा

यद्यत्कर्म करोमि तत्तदखिलं शंभो तवाराधनम्।।२७

यहां एक बात बहुत ही महत्त्वपूर्ण हो सकती है कि त्रिक-दर्शन के आचार्यों ने शिव का सम्बंध केवल काव्य, नाट्य, नृत्य, वाद्य, संगीत तक ही परिसीमित नहीं रखा बल्कि

उसे चित्रकार और शिल्पी के रूप में भी देखा है और जगत् को शिव द्वारा उरेहे हुए चित्र के रूप में देखा है२८। इस प्रकार कहा जा सकता है कि शैवों और शक्तों के जीवन के प्रति साकारात्मक रुख ने ही नर्तकियों के चरणों की देहों में बाहर तो घुंघरुओं की झनकार भर दी और भीतर हृदयों में स्पन्दशक्ति के आन्दोलन भर दिए। कवियों को अमृता-वाक् में मूर्तिकारों की टंकण-यंत्रिकाओं में, जीवन के कोमल प्राण तथा चित्रकारों की कूंचियों में रंग-विधान की अद्भुत शैलियां देकर समस्त कला-संसार को असारता के गर्त में से निकाल कर सार में लोकर खड़ा कर दिया। उसमें आकर सभी ''अज्ञान, संज्ञान, विज्ञान, प्रज्ञान,'' सत्ता के यथार्थ से जुड़े गए, और मिथ्या होने के भ्रम से बच गए।२९ अन्यथा निर्वाण की, मोक्ष की, कैवल्य की शून्यवादी, अध्यासवादी, विच्छेदवादी अवधारणाओं ने कला और विज्ञान के जगत को अनस्तित्व में समेट देने में कसर तो नहीं छोड़ी थी।

शैवों की सौन्दर्य-चेतना के दो आधार हैं जिसमें से प्रथम आधार है - स्वतान्त्र्य, जिसका अर्थ है कि तत्त्व के ''स्व-भाव'' में होने की स्थिति। शैवों ने जहां-जहां भी स्वातन्त्र्य पद का प्रयोग किया है वहां यही अर्थ लिया है कि परम प्रकाश रूप शिव जब अपनी पूर्णता के प्रति जागरूक हो उठते हैं तो उनमें ''पूर्णाहंता'' का उदय होता है। यह पूर्णाहंता शिव की या तत्व की बहिर्मुखी स्थिति न होकर अपने स्वात्मभाव पर स्थित होना है। इसी पूर्णाहंता के कारण यह सारा विश्व शिव के अपने स्वभाव में ही स्थित है।३० अतः यहां पर प्रकाशरूप शिव की आत्मविश्रांति का अर्थ आत्मस्थ होना या स्वस्थ होना ही कहा जा सकता है। जिस प्रकार इस आत्मविश्रांति या स्वस्थता में कामेश्वर शिव अपने संकल्प के स्वातन्त्र्य से सुन्दर हो उठते हैं उसी प्रकार सृष्टि का प्रत्येक कण भी अपने स्वतान्त्र्य अथवा स्वास्थ्य के कारण ही सुन्दर है। अतः सृष्टि में जहां-जहां भी प्रकाश रूप शिव की अथवा संवित्रूपा शक्ति की अभिव्यक्ति है, यह परानपेक्षी होने के कारण ही सुन्दर और मधुर है। अभिनवगुप्त कहते हैं कि इस स्वातंत्र्य के प्रकाश से ही शिव-तत्त्व सृष्टि में पंचमुखी हो कर नाना रूपों में प्रविभक्त हो जाता है।३१ इसलिए शैवी प्रतिभा के मंच पर खड़े हुए शिवयोगी की दृष्टि जहां-जहां जाती है वहां उसे इस स्वातन्त्र्य-सृष्टि में सौन्दर्य का स्फुरण दृष्टिगत होने लगता है। उपर्युक्त शिवतत्त्व का पांच रूपों में जो प्रतिभाग है वह सृष्टि में नित्य-नवोदय के साथ होने वाले नानात्व को ही उपलक्षण है। अतः यह नानात्व भी परमशिव की विश्वोत्तीर्णता, विश्वात्मकता, परमानन्दमयता और प्रकाशैकघनता के साथ समवेत रह कर अभेद रूप से ही स्फुरित होने के कारण३२ अखण्ड सौन्दर्य का प्रतीक बन जाता है। अतः शिव-दृष्टि के अनुसार सौन्दर्य की व्याख्या करते समय यह बात ध्यान में रखी जानी आवश्यक है कि सौन्दर्य का सम्बंध मूलतः स्वाश्रितता, स्वसंवेद्यता, स्वतः प्रकाशता के साथ ही जुड़ा हुआ है। प्रकाशरूप शिव का जो विमर्श है वह भी शिव की सिसृक्षामात्र होने से अपने स्व पर ही अवलम्बित है। इस लिए शिव की सिसृक्षा भी अपने स्व का आविर्भाव मात्र ही है। अतः विमर्श की व्याख्या करते हुए भी इसी बात पर बल दिया जाता है कि यद्यपि विमर्श का स्वभाव विश्वाकार या विश्वप्रकाश एवम् विश्वसंहार रूप से प्रस्फुटित होता है, तथापि उसमें अहंता का एक अकृत्रिम स्फुरण तो सदा ही विद्यमान रहता है। इसी प्रकार जैसे शिव अपने स्वातन्त्र्य के कारण कामेश्वर हैं वैसे ही शक्ति भी अपने अकृत्रिम स्फुरता, स्पन्द, कर्तृत्व, एवम चैतन्य के कारण कामेश्वरी हैं।३३ इस कामेश्वर-कामेश्वरी के ही अभिन्न युग्मभाव से उदय होने वाली समस्त इच्छाएं, समस्त ज्ञान एवम् क्रियाएं

अपने सर्वतोमुखी स्वातन्त्र्य के कारण सभी कालों में सुरुचि एवम् सौन्दर्य का सर्जन करती हुई सृष्टि में क्रियाशील रहती हैं। क्योंकि यह समस्त विश्व इच्छा और ज्ञान-शक्तियों से प्रेरित क्रियाशक्ति का ही स्वरूप है।३४ इसलिए शैवों और शाक्तों की सौन्दर्य चेतना शिव और शक्ति के पूर्ण स्वातन्त्र्य पर अवलंबित हैं और यह स्वातन्त्र्य कभी भी खण्डित नहीं होता। अभिनव कहते हैं कि संवित् ही जिनका स्वभाव है ऐसे परमशिव अपने स्वातंत्र्य से रुद्र से लेकर स्थावर सृष्टि पर्यन्त प्रमातृ रूप में और नील, पीत एवम् सुख दुःखादि प्रमेयों के रूप में, भिन्न न होते हुए, किन्तु अपनी शिवता के संवित्स्वरूप को अच्छादित न करते हुए शिव के स्वतांत्र्य की महिमा से प्रकाशित होते हैं।३५

शैवों की सौन्दर्य-चेतना का दूसरा आधार हम आभास की अवधारणा को मान सकते हैं, क्योंकि आभास शब्द त्रिक-दर्शन में इतनी बहुलता से प्रयुक्त हुआ है कि उसकी किसी भी स्तर पर उपेक्षा नहीं की जा सकती। जैसे अन्यान्य दर्शनों में आरम्भवाद, परिणामवाद, विवर्तवाद या विज्ञानवाद प्रत्येक दर्शन की निगूढ़ता खोलने में कुंचिका का काम करते हैं वैसा ही शैवाद्वैत और शाक्ताद्वैत में आभासवाद का स्थान है।

आभास शब्द की व्याख्या में व्युत्पत्ति का दो तरह से प्रयोग किया जा सकता है ''आ'' उपसर्ग को ''समन्तात्'' के अर्थ में भी लिया जा सकता है और ''आ'' उपसर्ग को ''ईषत्'' अथवा ''स्वल्प'' या ''सीमित'' के रूप में भी लिया जा सकता है। शैव दर्शन में ''ईषत्'' अथवा ''स्वल्प'' का अर्थ, प्रसार का अवरोध करने वाली ''संकोच शक्ति'' ही किया जाता है। सौन्दर्य के सन्दर्भ में हमें प्रकाश का संकुचित रूप में, मर्यादित रूप में, प्रस्फुटित होना अधिक मानवीय चेतना के निकट लगता है क्योंकि अनन्त सौन्दय का आस्वादन करने के लिए हमें एक निश्चित क्रम की आवश्यकता होती है। यह क्रम ग्रहीता, ग्रहण और ग्राह्य के भेद के रूप में प्रकट होता है। यद्यपि इस त्रिपुटी के मूल में एक ही अभेदरूप तत्त्व को भासनसारता रहती है तथापि हमारे व्यवहार-जगत् के अनुभव के रूप में उस अभिन्नता में से भी नित्य उदय होने वाली भिन्नता उस अनुभव की पूर्ति में सहायक होती है। इसलिए प्रकाश-पुरुष होने पर भी शिव अपने विमर्श-रूप दर्पण में नाना कलाओं से युक्त होकर नाना रूपों में प्रतिबिम्बित होने लगते हैं। इसलिए शैव दर्शन-जगत् में भेदमय प्रतिबिम्बता के मूल में अवभासन को ही सार माना गया है। इस यथार्थ को प्रकट करने के लिए शैवों ने स्थान-स्थान पर ललित कलाओं से उपमाओं या उत्प्रेक्षओं को उद्धृत करके अपने सौन्दर्य-बोध का पदे-पदे परिचय दिया है। कभी वे कहते हैं कि परमशिव एक चित्रकार की तरह अपने शूल का एक कूंची की तरह प्रयोग करते हैं और कभी वे इस जगत् को दर्पण में प्रतिबिम्बित होने वाले चित्र के रूप में वर्णन करते हैं। इसलिए त्रिक-शासन में परम-प्रकाश का विमर्श में से होकर आभासित होना शैवों के आनन्दवाद और सौन्दर्यवाद की पृष्ठभूमि बनता है। इसीलिए वे शिव की पूर्णता से परिचित होने पर भी जगत् के रूप में अभिव्यक्त हो रहे नाना रूपों, गन्धों, स्पर्शों और शब्दों को तुच्छ नहीं मानते, अपितु उसे आनन्द या सौन्दर्य का स्फुरण मानते हैं। सौन्दर्य का यह स्फुरण उन्हें सत्ता के दोनों स्तरों पर ग्राह्य है। सत्ता का एक ''अस्ति'' रूप है जो जगत् की मूल सत्ता से जुड़ा हुआ है। दूसरा उसी सत्ता का ''भवति'' रूप है जिसमें एकत्व नानात्व के छोटे-छोटे बिन्दुओं में स्पन्दित होकर तरह-तरह की संवेदनाओं को जाग्रत करता हुआ चमत्कार बन जाता है।

यहां हम आभास के सन्दर्भ में ही संस्कृत काव्यशास्त्र में प्रयुक्त रस में चमत्कार शब्द की अवधारणा को

स्पष्ट करना भी औचित्य पूर्ण मानते हैं। इस चमत्कार को काव्य शास्त्रियों ने कहीं प्रतिभा का उन्मेष माना है, कहीं लोकोत्तरता, कहीं चिन्मयता और कहीं पर अद्‌भुत का उद्रेक,३६ जो वास्तव में शैव-दर्शन का संस्कृत साहित्य को अमूल्य योगदान कहा जा सकता है। यह चमत्कार छोटी-छोटी कलाओं में, अंशों में, कालक्षणों में अखण्डता का उद्‌भासन कराता रहता है। प्रश्न उठता है कि संस्कृत काव्य-शास्त्र में इस चमत्कार की अवधारणा का मूल क्या रहा है?विश्लेषण करने पर यह बात स्पष्ट हो उठती है कि प्राचीन काल में ही जब इस देश में दार्शनिक प्रवृत्तियों का विकास हो रहा था तो सांख्य-दर्शन में प्रकृति-पुरुष के सन्दर्भ को लेकर भोग और उपवर्ग की मान्यताओं की स्थापना कर दी गई थी।३७ उसमें सांख्य के सत्त्व-प्रधान बुद्धितत्व में पुरुष-तत्व के संयोग को भोग मान लिया गया था। सांख्य में भोग की प्रक्रिया का विश्लेषण करने से पता चलता है कि अचित् प्रकृति के अत्यन्त ही कोमल मर्म बुद्धि-सत्त्व में चेतन-पुरुष तत्व का जब प्रतिबिम्ब पड़ता है तो प्रकृति चेतन की तरह व्यवहार करती हुई सक्रिय हो उठती है। इस सक्रियता की अवस्था में वह अपने में से ही उत्पन्न पदार्थों को पुरुष के सम्मुख उपस्थित करने लगती है।३८ द्रष्टा पुरुष के सम्मुख उन-उन विषयों को प्रस्तुत करते समय बुद्धि-सत्त्व में जो चित् का प्रकाश पड़ता है, वही चमत्कार सा हो उठता है। लेकिन सांख्य में यह भोग इसलिए चमत्कार नहीं बन पाया क्योंकि भोग तो अविवेक या प्रकृति की जड़ता था, अन्धता का परिणाम था। वस्तुतः शैवों की शक्तिमयता के साथ उसे जोड़कर जब देखा गया तभी भोग या चमत्कार का आनन्द के साथ सामञ्जस्य हो सका।

वास्तव में देखा जाए तो संस्कृत व्याकरण शास्त्र में ''चमु'' धातु का अर्थ भोजन या भोग में ही है। सम्भवतः भोग की स्थूलता अत्यन्त सूक्ष्मता में बदलने के लिए आचमन शब्द का अर्थ तंत्रशास्त्र में जल के थोड़ी मात्रा में ग्रहण करने के अर्थ में ले लिया गया। वस्तुतः स्थूल दृष्टि में जो भोग की अवधारणा चली आ रही थी उसको और अधिक सूक्ष्म करने के लिए चमत्कार शब्द का प्रयोग किया गया है। भोग ''भुज्'' धातु के अर्थ में कोई अन्तर नहीं है।३९ केवल ''भुज्'' धातु के अर्थ के साथ एक और समानान्तर अर्थ जोड़ दिया गया है। वह अर्थ भोग के साथ पालन के अर्थ में उभर कर आया। लेकिन पालन के लिए भोग की क्रिया जब अपेक्षित सिद्ध होती है दोनों समानान्तर अर्थ एक ही समन्वित अर्थ को दे सकते हैं। इस विषय में मेरी दृढ़ मान्यता है कि शैवों और शक्तों ने भोग शब्द का जब अपने पूर्ववर्ती दर्शनों से ग्रहण किया तो उन्होंने उसमें आमूल-चूल परिवर्तन के साथ ग्रहण किया। उसके इस ग्रहण को हम यदि काम और कमनीयता के सन्दर्भ में देखें तो यह धारणा और भी अधिक स्पष्ट हो उठती है।४० कमनीयता, कांति, प्रकाश, आभास, विमर्श आदि पदों का भरपूर प्रयोग देखने के बाद ऐसा लगता है कि त्रिक-दर्शन के मूल में अग्नि, सूर्य और चन्द्र की कांतियों से पैदा होने वाली विभिन्न प्रकाश की तरंगों ने उनकी सौन्दर्य-चेतना को निर्मित किया है अतः सम्भव है कि उन लोगों ने भोग शब्द के अधिक प्रयोग करने की अपेक्षा ''कमु कान्तो'' धातु के ही ''ककार'' को व्याकरण की ''चुत्व'' विधि से चमत्कार के अर्थ में प्रयुक्त कर दिया हो, भोजनार्थक ''चमु'' या ''भुज्'' धातु तो चमत्कार या भोग शब्द को स्थूल-क्रिया के स्तर पर ही व्याख्यायित करती है, लेकिन ''इच्छार्थक कम्'' धातु चमत्कार को चरम आनन्द, चरम आह्लाद, चरम आस्वाद के अर्थ में व्याख्यायित करते हैं। इस प्रकार सौन्दर्य के मूलक में जो चमत्कार है वह भोग की स्थूलता से उतर इच्छा,

काम या सौन्दर्य के अनुभव में भी उतर जाता है। वह केवल क्रियामूलक ही नहीं रहती अपितु सिद्धों और योगियों के चेहरों पर उठी हुई ज्ञान-मुद्राओं में और ''प्रकाशमात्र तनु:''४१ शिव के हल्के गुलाबी इच्छा रूप विमर्शमय रूप में भी प्रकट हो जाता है।

त्रिक-दर्शन में सौन्दर्य का एक तीसरा आयाम भी मुखरित हुआ है। इस आयाम को त्रिक-दर्शन की शाखा स्पन्द-शास्त्र के रूप में भी हम देख सकते हैं। वास्तव में इस दर्शन में स्पन्द की जो परिभाषा की गई है उसमें स्पन्द चिन्मय चिति-शक्ति का आद्यस्फुरण है। यह स्पन्द सृष्टि के आद्य बिन्दु में एक ऐसी सूक्ष्म गति, क्रिया या नाद है जो सृष्टि के संपूर्ण पदार्थों के मूल में रहकर उन्हें गतिहीन जड़ता से मुक्त करके जीवन का स्पन्दन प्रदान करता है।४२ सृष्टि के समस्त पदार्थ उस चितिक्रिया के अभाव में शव रूप होकर शिवता से वंचित ही रह जाते यदि स्पन्द के आंदोलनों से संविन्मय शिव आत्माभिव्यक्ति की ओर उन्मुख न होते। अत: शैवों का स्पन्द सिद्धान्त विज्ञानवादी बौद्धों के क्षण-क्षण परिवर्तनशील उस विज्ञान का निवर्तन करता है जो गतिशील होने पर भी मूलत: क्षणभंगुरता या नित्य वैनाशिकता के सिद्धांत को सामने खड़ा कर देता है। वस्तुत: बौद्धों के क्षण-क्षण परिवर्तनशील उस विज्ञान का निवर्तन करता है जो गतिशील होने पर भी मूलत: क्षणभंगुरता या नित्य वैनाशिकता के सिद्धांत को सामने खड़ा कर देता है।

सन्दर्भ

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३५. तस्मादनपह्नवनीयः प्रकाशविमर्शात्मा संवित्स्वभावः परमशिवो भगवान् स्वातन्त्र्योदेव रुद्रादिस्थावरान्तप्रमातृरूपतया नीलसुखादि प्रेमयरूपतया च अनतिरिक्तयापि अतिरिक्तयेव स्वरूपानाच्छादिकया संवित्स्वरूपनान्तरीयक स्वान्त्र्यमहिम्ना प्रकाशते इत्यपं स्वातन्त्र्यवादः प्रोन्मीलितः। वही, पृ0 ८-९

३६. साहित्यदर्पणः ३-२-३ पर व्याख्या।

३७. ''बुद्धिबोधं हि यदात्मनि अविशिष्टतया अंहकारो व्यवहरति स एव अयं भोगः ईश्वरप्रत्यभिज्ञाविवृतिविमर्शिनी, १-२-८ पृ0 १५५

३८. क) बुद्धिरूपं यत्सत्त्वं तस्य यतो नैर्मल्यं रजोऽपसारणसहिष्णुता तदीयतमोभागस्य न तु नीलादाविव अनपसारणीयत्वम्, ततो हेतोरुभयीमपि आत्मनो विषयस्य च सम्बन्धिनीं रूपच्छायां संवेदननीलमयता मनुकरोति। तदाकारधारितया भासते नीलरक्तपटमध्यगतसितवस्त्रवत्, ततो हेतोस्तत्प्रतिबिम्ब आत्मविषयप्रतिबिम्बे यतो युज्यते, ततो विषयबोधस्वभावो भोगः सिध्यति। वहीं (१-२-८) पृ0 १५३

३८. ख) सर्व प्रत्युपभोगं यस्मात्पुरुषस्य साधयति बुद्धिः।
सैव च विशिनष्टि पुनः प्रधानपुरुषान्तरं सूक्ष्मम्।। सांख्यकारिका, ३७

३९. क) चमु छमु जमु झमु अदने, सिद्धांतकौमुदी (भ्वादि गण) पृ0 ९५
ख) भुज पालनाभ्यवहारयो वही, (रुधादि गण) पृ0 २६९

४०. क) ''कमु कान्तौ, कान्तिरिच्छा,'' वही (भ्वादि गण) पृ0 ८८
ख) कन् दीप्तिगतिकान्तिषु (वही) (भ्वादि गण) पृष्ठ ९४

४१. कामकला-विलास, पद्य-१

४२. अतिक्रुद्धः प्रहृष्ये वा किं करोमीति वा मृशन्।
धावन् यत्पदं गच्छेतत्र स्पन्दः प्रतिष्ठितः।। स्पनदकारिका, १-६

४३. दशाद्दिक्कालोधेरकलिताचिदालोकवपुषः
सदा तादृक्स्वात्मानुभवितृतया विस्फुरति यः।
निजो धर्मः शम्भोरनुपमचमत्कारसरसम्
परं शाक्तं जगति जयति स्पन्द इति तत्।। स्पन्दकारिका, १-१

ASHRAM NEWS

Respectful homage to Maharishi Mahesh Yogi



Maharishi Mahesh Yogi with Swami Lakshmanjoo

Maharishi Mahesh Yogi, the universally revered Yoga Guru who dazzled the West by launching the Transcendental Meditation technique for happiness and harmony in the world, attained Mahasamadhi at the age of 91 on February 5, 2008. Taking the spiritual world by storm, he cast a spell on celebritie like the Beatles and Beach Boys and brought them into his fold. He also deeply impressed renowned Hollywood personalities like Clint Eastwood and David Lynch who became his students. Later, the Maharishi toured Europe, Africa and other world countries, creating a large following for his spiritual programs. Devoted to spreading spiritual knowledge, he founded the Maharishi International University, later renamed as Maharishi University of Management.

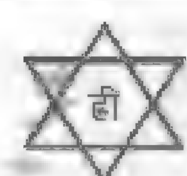
Maharishi Mahesh Yogi had a soul-connection with Ishwarswaroop Swami Lakshmanjoo whom he met at Srinagar along with his retinue of followers in 1964. He requested Swamiji to enlighten him and his followers on basic points of Kashmir Shaivism. The discourse that Swamiji gave to his followers on the Vijñana Bhairava had such a great impact on the Maharishi that he developed a profound regard for him. Members of the Ishwar Ashram Trust recently paid a respectful homage to the Maharishi, recalling his intimate spiritual relationship with Swami Lakshmanjoo.

Kashmir Shaiva Study Circle to be set up

The Ishwar Ashram Trust has decided to set up a Kashmir Shaiva Study Circle in Jammu after a group of prominent intellectuals and scholars of the city expressed an urgent need to set up such a forum for creating a greater awareness about its basic tenets among the people. Some members of the group, led by Prof. B.L. Fotedar, had talks about it recently with the Secretary/Trustee of IAT, Shri I. K. Raina, and said that this would help carrying forward the invaluable legacy of Ishwarswaroop Swami Lakshmanjoo in a quite effective manner. Prof. Fotedar said that there were many knowledgeable intellectuals in the city inclined to take up the task in co-ordination and co-operation with the Ishwar Ashram. The Study Circle could organize its activities in the form of discussions, debates and symposia, presenting papers on various aspects of Kashmir Shaivism, he said. Research work, interactions and organizing lectures of prominent scholars could also form part of its program. The Ashram on its part, with Shri Somnath Saproo acting as the co-ordinator, could facilitate these activities by providing venue for the meetings of the Study Circle as well as access to its members to the library of the Jammu Centre. Prof. B.L.Fotedar will be the convener of the proposed Study Circle.

Departed souls remembered

Smt. Shyamaji Wali, an ardent devotee of Swami Lakshmanjoo, was bereaved in January 2008 with her husband Shri Mohan Lal Wali departing from the world. Shri Makhan Lal Mujoo, a disciple of Swamiji with more than fifty years of association with him, also left for Shivadham on March 17, 2008. I. A T. regards as a great loss the departure of both these devotees and prays that Lord Shiva bestow on them his immense grace.



Ishwar Ashram Trust

(Founded by Ishwar Swaroop Swami Lakshmanjoo Maharaj)

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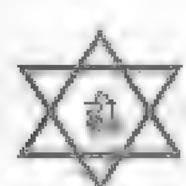
Delhi: R-5, Pocket D, Sarita Vihar, New Delhi-110 076

Mumbai :

Calendar of Events 2008 - 2009

2008

Sunday	April 6	*(Chaitra shuklapaksha pratipada) : Navreh* (Kashmiri Pandit New Year's Day)
Tuesday	April 8	*(Chaitra shuklapaksha tritiya): Zanga Trai*
Friday	May 2	*Janma Jayanti* of Ishwarswaroop Swami Lakshmanjoo
Friday	May 9	Swamiji's *'Varsh'* celebrations (Swamiji's birthday according to solar calendar)
Wednesday	June 11	*(Jyeshtha shuklapaksha ashtami) : Jyeshtha Ashtami*
Friday	July 18	*(Ashadha purnima): Shri Guru Purnima*
Saturday	Aug. 16	*(Shravana Purnima) Raksha Bandhan* ; Flag hoisting at Ashram centres
Saturday	Aug. 23	*(Bhadrapada krishnapaksha saptami/ ashtami) Shrikrishna Janmashtami*
Tuesday	Sep. 16	*(Ashvin krishnapaksha pratipada / dvitiya) : Pitripaksha jag (yajna)* Swami Mehtabkak ji
Thursday	Sep. 18	*(Ashvin krishnapaksha tritiya / chaturthi)* : Swami Lakshmanjoo's *Mahasamadhi* Day ; *Varshika yajna.*
Saturday	Sept. 27	*(Ashvin krishnapaksha trayodashi / chaturdashi) : Pitripaksha jag (yajna)* : Swami Ramji
Sunday	Nov. 2	*(Kartika shuklapaksha chaturdashi)* : Swami Mehtabkak ji's *Janma Jayanti* (birthday)
Wednesday	Dec. 24	*(Pausha krishnapaksha dvadashi)* : Swami Ramji's *Janma Jayanti* (birthday)



Ishwar Ashram Trust

Calendar of Events 2008 - 2009

2009

Saturday	Jan.y 24	*(Magha Krishna trayodashi / chaturdashi) : Varshik jag (yajna)* Swami Ramji
Sunday	Feb. 22	*(Phalguna krishnapaksha trayodashi) : Mahashivaratri*
Thursday	Feb. 26	*(Phalguna shuklapaksha dvitiya) : Varshik jag (yajna)* Swami Mehtabkak ji

Vegetarian Quotes

Love animals : God has given them the rudiments of thought and joy untroubled. Do not trouble their joy, don't harass them, don't deprive them of their happiness, don't work against God's intent. Man do not pride yourself on superiority to animals; they are without sin, and you, with your greatness, defile the earth by your appearance on it, and leave the traces of your fouleness after you-alas, it is true of almost every one of us!

--Fyodor Dostoyevsky

When we kill the animals to eat them, they end up killing us because their flesh, which contains cholesterol and saturated fat, was never intended for human beings.

--William C. Roberts, M.D.
Editor of The American Journal of Cardiology

For as long as men massacre animals, they will kill each other, indeed, he who sows the seed of murder and pain cannot reap joy and love.

__ Pythagoras
(6th century BC)



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(FOUNDED BY SHRI ISHWARSWAROOP SWAMI LAKSHMANJOO MAHARAJ)

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Ishwar Ashram Trust, Delhi

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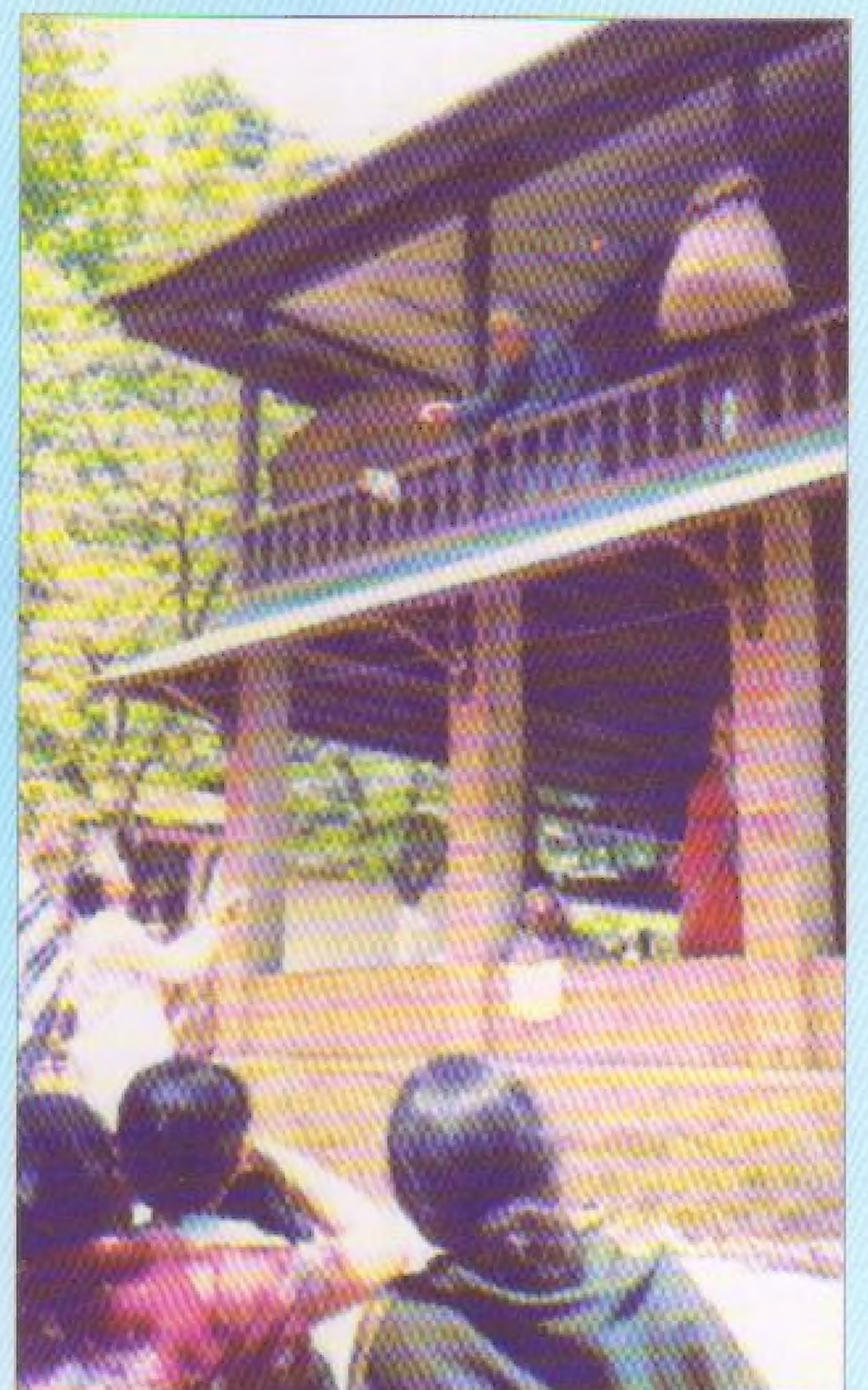






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